ASSOCIATED BOARD EDITION

J. S. BACH

FORTY-EIGHT PRELUDES AND FUGUES

FOR PIANOFORTE

Edited by

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[redacted]

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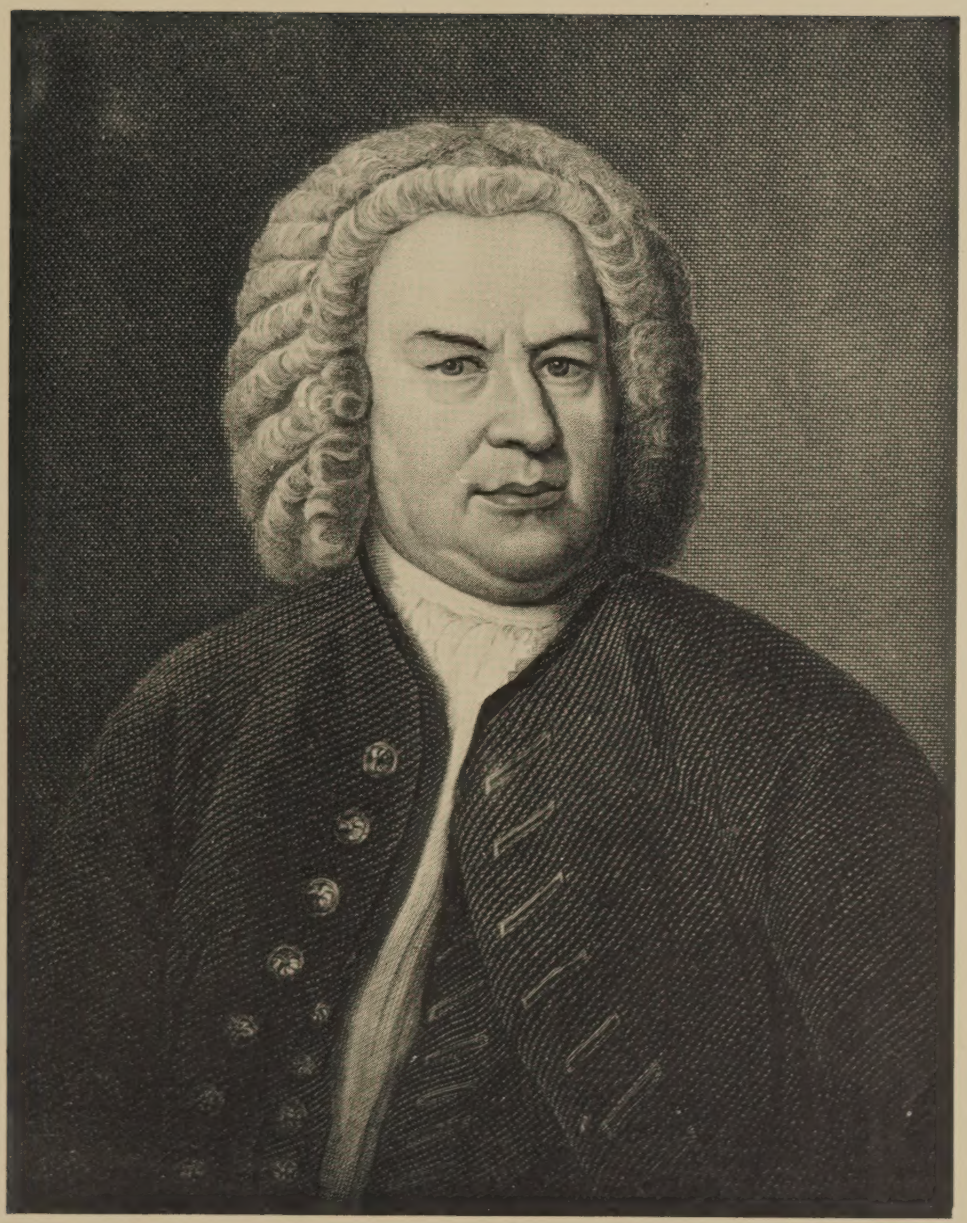

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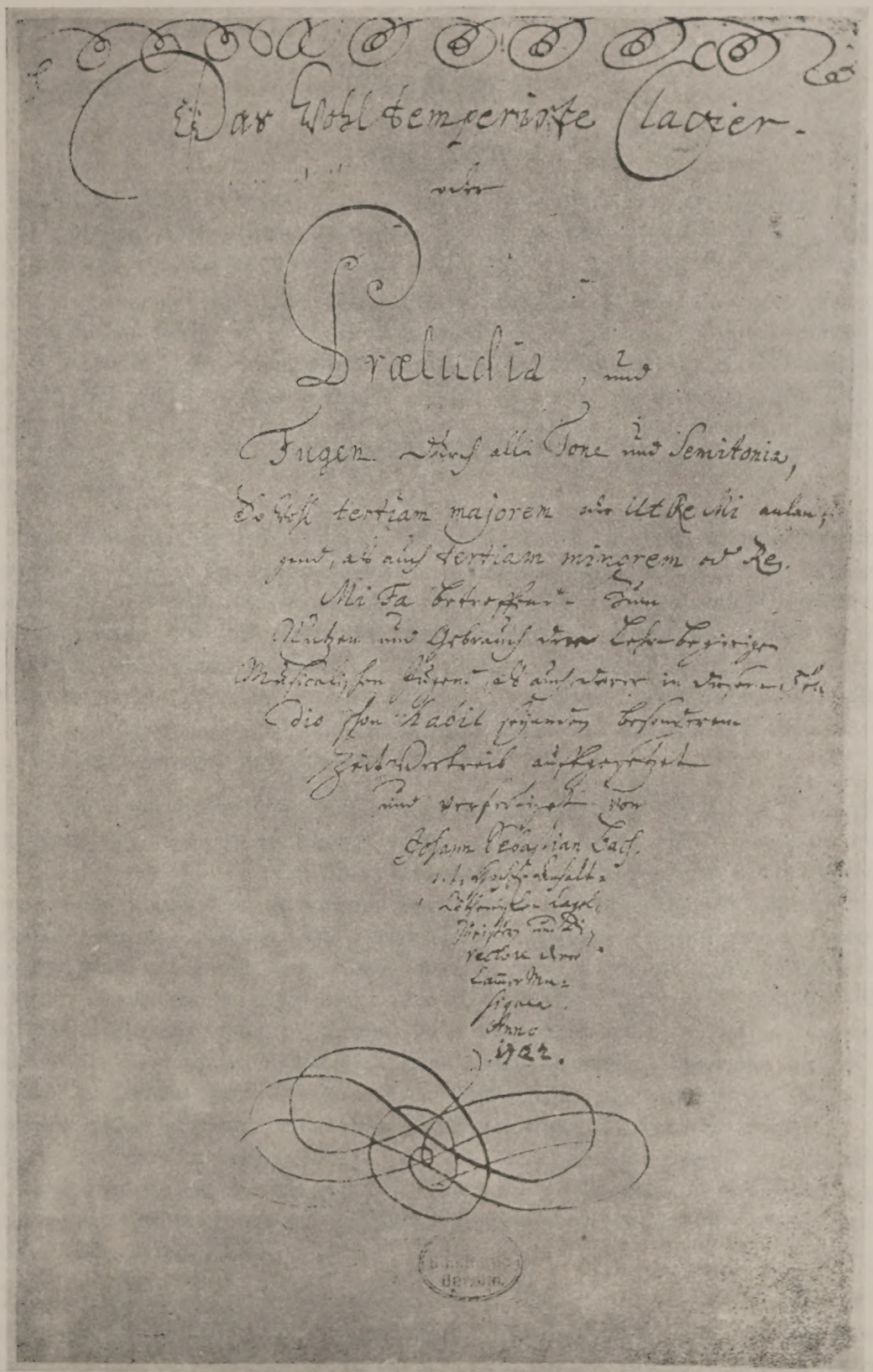
Das Wohl temperirte Clavier.

oder

Præludia, und

Fugen durch alle Tone und Semitonia,

so wohl tertiam majorem oder ut Re mi anlangend,

als auch tertiam minorem oder Re.

Mi Fa betreffend.

Zum

Nutzen und Gebrauch derer Lehrbegierigen

Musicalischen Jugend, als auch derer in solchem

Studio schon Habil gewesenen besonderem

Zeit-Vertreib aufgesetzet

und verfertiget von

Johann Sebastian Bach.

1722.

BERLIN

Title Page of First Book of the 48 Preludes and Fugues

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PREFACE

THE TEXT

The wealth of authoritative material for the text of *Das Wohltemperirte Klavier* is such that no single version of the whole work can be considered decisive on all points. The material has been thoroughly sifted many times; twice by Kroll (in Vol. XIV. of the *Bach Gesellschaft* edition and, earlier, in Edition Peters), and later by Bischoff, whose presentation of Bach's complete clavier-works (Edition Steingräber) combines to an unprecedented extent a complete statement of the facts with a straightforward text almost entirely unencumbered by anything that need interrupt a reader playing at sight. Bischoff's results differ from both of Kroll's texts, and all three are further corrected by the important supplementary materials (including an account of the British Museum autograph) given in Vol. XLV. of the *Bach-Gesellschaft*.

These three texts and these supplementary materials are now all that is necessary for a knowledge of what Bach actually wrote in *Das Wohltemperirte Klavier*. The present text collates these results, and these alone; and together with reasonings indicated by a practical knowledge of the clavichord, the harpsichord, of Bach's models in French ornamentation and Italian form, and of his vocal works, recombines them into something calculated to enable teachers and students to read Bach straightforwardly with the certainty that neither the editor nor the modern pianoforte can mislead them as to the meaning of Bach's musical language.

It is not claimed that where this edition differs from both Kroll and Bischoff it is right because they are wrong, though there are cases where such a claim is inherent (e.g. Book II., Fugue IX., bar 19). What is claimed is that the readings here adopted have in all cases undoubtedly been at some time approved by Bach himself, and are in most cases probably his last readings. An autograph is not always superior, on such points, to the copy of a pupil or a son-in-law. Even when the pupil or copyist is an eminent theorist with a lurking disposition to adapt his master to "the refined taste of our enlightened age," it is not difficult, for any musician familiar with the whole range of Bach's instrumental *and vocal* works, nowadays to distinguish Bach's own alterations from the sort of trade-finish such authorities achieve. And the capacity thus to discriminate must not be regarded as a matter of taste; it is solid scientific knowledge; attainable, indeed, by nobody who lacks enthusiasm for Bach's Church Cantatas, but of just the same order of scholarship as that which restores a lost consonant throughout the whole extent of the Homeric poems, and detects later interpolations by the fact that they show that they were written after that consonant was obsolete.

In short, the most doubtful of the present readings can be proved to represent Bach, and not an arbitrary expression of editorial taste. The only thing here withheld from the student is the *apparatus criticus* which has led to our results, and for this he is referred to Kroll and Bischoff whose footnotes, prefaces and appendices give it in full.

A.B. 99/100

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PRINCIPLES OF INTERPRETATION

The facts nowadays ascertainable about Bach's style leave no excuse for basing "instructive editions" on the habits and traditions of pianists, however eminent, who have neglected or failed to ascertain these facts. Self-assertive independence is little, if at all, better than the mass of traditional Bach-playing which dates from a time when the clavichord and harpsichord were forgotten, while on the other hand the pianoforte had not yet attained its own proper technique.

Czerny's edition of *Das Wohltemperirte Klavier* is based on his notes of Beethoven's playing. Hence its enormous prestige. Its text is as worthless as a Shakespeare edited by Garrick: and as to its marks of expression Beethoven would have been the first to protest (and that in his most Olympian quarter-deck style) against the idea of imposing his inevitably crude guesses upon generations of students who can get from any competent choral society a daily experience of Bach's musical language in that vast field of vocal work which Beethoven knew only as a dim legend.

Obviously then, we can nowadays do incomparably better than Czerny (or Beethoven) in the way of marks of expression for Bach. But there are, nevertheless, fatal objections to incorporating such marks in the text, even in small print. Some of Czerny's (or Beethoven's) marks can be shown to be remarkably ingenious ways of bringing out the part-writing clearly. A fine case is the long *diminuendo* at the end of the great C♯ minor fugue, whereby we may learn that Beethoven actually contrived to let the ideal tied notes last out into the complete final chord The *fortissimo* detached first note of Fugue XIX. is a typical Beethoven joke, founded on a real need for some accent here. The *sforzando* on the first note of Fugue XVIII. has presumably the same purpose of marking entries of the subject, but is ugly and unnecessary. And so we descend to the directions to read the first part of the E minor Prelude as an angry *Allegro*; directions which only show a remoteness from Bach's language, such as, according to the late Master of Balliol, characterises the schoolboy who "thinks in his heart that no nonsense is too enormous to be a possible translation of a classical author." If such were really Beethoven's readings, let no one doubt that his faith was great.

But the best conceivable editorial marks of expression will produce results as rigid, if not as wrong, as Czerny's worst; results liable to be upset by differences between pianofortes, between private music-rooms and concert-rooms, and between large hands and small. What the student and teacher really needs is a clear statement of the problem; a statement true in all circumstances, tending to make all similar cases easily recognisable, and so developing a free and natural sense of Bach's style. The merest beginner needs this kind of statement as much as the most advanced student. Let the teacher by all means mark the pupil's copy according to the pupil's individual needs. It will be quite easy to supply from the statements given in the present edition, a set of marks of expression complete enough for Chopin, to every Prelude and every Fugue. But let the teachers and pupils extract these for themselves. There are perhaps "nine and seventy ways" of doing

this, and every single one of them will be as right as a well-constructed "tribal lay." But often every single one of them will fly in the face of "tradition," for we must firmly recognise that where Bach is concerned the only true tradition begins with the knowledge of his complete works. Older traditions carry us only to an age of contemptuous revolt against his style. Pepys is not an authority on Shakespeare. And the teacher and student are at perfect liberty to reject the suggestions of the present edition after (but not before) making sure of understanding them.

It is commonly supposed (and has been stated by eminent Bach-scholars in earlier times) that while Bach writes very accurately *what* is to be played, he leaves the performer free as to *how* to play it. This is a dangerous half-truth, and scarcely less applicable to Beethoven, or even Chopin. For all periods of art there are two important categories of directions, essential to the future understanding of the art, but utterly beyond the artist's power to give. The artist cannot foresee the non-existence of the only instruments and conditions for which his work is calculated, nor can he foresee what directions will be needed to make his meaning clear with instruments and conditions he has never conceived. In neither of these categories can he even suspect himself of sins of omission. In 1740 no Leipziger musical enough to keep a harpsichord and a clavichord in his house could imagine readings which flatly violated not only the common-sense of those instruments but every sensibility in his wider musical experience as a respectable church-goer. Nor could he, in playing the Italian Concerto on a harpsichord, be in any doubt as to what the two manuals of the harpsichord were meant for, and what the fashionable Italian Concertos (the only existing ones) were like. A single trial would convince him that while the first part of the C minor Prelude in Book I. was mere buzz and rattle if played at all fast, the tiniest clavichord could deal with any amount of energy and brilliance in the D minor Prelude of Book II. On these matters the modern player needs information; nor until this information is digested have we any means of judging as to the necessary directions, unknowable to Bach, how to express his meaning on the modern pianoforte. One thing, however, is quite certain; viz. that before anything "pianistic" is attempted by way of free translation, the student should have thoroughly mastered Bach's exact part-writing as written, and should be able to express its climaxes distinctly without adding or altering a note. On the harpsichord some of the stops sounded octave-strings (Bach's own instrument had 16-foot as well as 4-foot tone): and even some clavichords had octave-strings to their lower notes. But octaves produced by such "registration" are very different in their meaning and effect from octaves produced by the stretch and effort of the player's fingers. On the old instruments there was none of that tubby thinness which is heard on the pianoforte when the bass is a long way from the upper parts and the player is forcing the tone. But we shall not remedy matters by adding octaves here and there, with the certainty that sooner or later the part-writing will make it impossible for human fingers to carry them on; nor will our appreciation of Bach gain more than it loses from occasional bursts of pianistic effectiveness accidentally possible in passages which may not be the climaxes at all. Sebastian Bach (as Burney complained, when he could not account for the origin of C. P. E. Bach's musical genius) is "fond of crowding all the harmony he could into both hands": not until we have

learnt to achieve Bach s part-writing with our fingers can we venture to translate him into any pianoforte style which produces volume at the expense of part-writing. The suggestions of the present edition will not prevent students and teachers from adopting the traditions or fashions of virtuoso pianists if they like. But where those fashions have not been founded on Bach-scholarship, it is they, not the methods of scholarship, that are rigid and arbitrary.

The suggestions given in this edition are based on a thorough analysis of the forms as well as on the instrumental technique of the music. The analysis, like the directions for expression, is adumbrated in such a way that the student has the opportunity and the necessity of working it out in detail for himself. It will be found to cover at least the whole field usually contemplated by fugal analysis; but it contains nothing that is not necessary to enable the player to make the music clear to the listener. Thus it is not concerned with the technicalities of Real and Tonal Answers (unless, as in Fugue XXIV., Book I., that matter has raised an indecisive conflict as to the text); because those are distinctions in the expression of which the player has no control; a Tonal Answer has to be played exactly like a Real Answer. But it is vitally concerned with Countersubjects, with all kinds of Double and Triple Counterpoint, with Inversions, with Stretto, and with the characterisation of Episodes and the recognition of them individually where they allude to or develop each other; and it is concerned with these things, not as they are set forth in text-books, but as they occur in these Forty-eight Preludes and Fugues, in *Die Kunst der Fuge*, in other works of Bach, and in none of the usual theoretical treatises at all. Nothing is more misguided than to try to fit Cherubini's rules for the structure of a standard fugue to any composition by Bach. Cherubini's scheme is not classical; its real origin is the sole convenience of the teacher in dealing with school essays: and his own crowning model of a Fugue, the *Et Vitam* from his *Credo*, ignores it completely. It is vitally important for the player to know what Bach's movements contain, without wasting time in the search for things that are not there, with the resulting tendency to dwell upon accidents that might seem to warrant the search. Some theorists, for example, have searched for adumbrations of sonata form in Bach's Fugues; with the result that they notice every case where a specially distinctive early cadence in the dominant is reproduced in the tonic near the end, but they compel themselves to neglect its appearances in other keys, and never show any capacity to recognise its inversions in double or multiple counterpoint; a capacity without which nobody can play polyphonic music with intelligence at all. Again, melancholy speculations as to a thematic connexion between a Prelude and its Fugue have been taken seriously by writers who would presumably never believe in a fortune-teller, but who evidently think musical analysis so mysterious that what is good enough for palmistry ought to be good enough for Bach. By the time a lover of music has persuaded himself to see in the outline of bars 4–8 of the First Prelude an anticipation of the four quavers e, a, d, g in the Subject of the First Fugue, he will have lost all capacity to see the crystalline clearness and simplicity with which the Seventh Prelude shows the real ancient and ingenious way (developed by Bach from Buxtehude) in which the introductory figures of a Toccata may be gathered up into a Fugue.

If Bach did not value clear contrasts more than casual resemblances, he might have anticipated the discovery made by an eminent modern pianist who uses the Seventh Prelude of Book I. as an introduction to the Seventh Fugue of Book II. But Bach did not think fit to follow what is really an exhaustive Fugue by another Fugue, vaguely but distressingly similar in theme. The truth may be paradox, and it may be subtle; but it is never vague and capricious.

As the analysis of form in this edition is confined to elementary and non-speculative matters, so does it refrain from elaborate analysis of rhythm and phrasing. Strange to say, even a genuinely scientific rhythmic analysis does not often really concern the player. Where it does, it will be given here. But in at least nine cases out of ten, the effort to express in performance the results of a grammatical analysis of the phrasing is about as futile in music as it is in words. Declamation that emphasises logic and grammar instead of following the rhythm of verse and the impulses of speech as they arise in real life, will reduce the most impassioned poetry to the manner of a patient mistress giving instructions to a willing but stupid servant. If students or teachers wish to know exactly on which note a Countersubject begins, or where the ends of phrases coincide or overlap in two or more out of four or five voices; by all means let them pursue this fascinating study for themselves. But they will be well advised to learn the music by heart first before they attempt any analysis more abstruse than what is given in this edition. And every point noted here should be put to the test of the ear and memory. The reasonable presumption that these points are correct will assist in training the ear and the memory without tyrannising: and the right to disagree with the suggested renderings will base itself on the capacity to follow them.

Besides the suggestions given for the individual numbers, the following general principles claim attention.

a. The Cultivation of Pure Musical Sense

A primary condition for understanding Bach is that the performer, while using all his instrumental resources as far as they are relevant, must set his mind free from his instrument's special province, even if that instrument be the human voice itself. Most of all is this necessary when the instrument is that modern and ubiquitous speciality the pianoforte, which Bach saw (and disliked) only towards the end of his life and in its unpromising infancy. Bach writes with scrupulous attention to the technique of every instrument known to him; on the principle, however, not that music is written for instruments, but that instruments (including the human voice) are made for music. The resources of vocal melody and choral harmony form the nucleus of musical æsthetics; but when artificial instruments have enormously extended the range of music, even voices must learn from them. Hence Bach is on the one hand always insisting (even *totidem verbis* in his title-pages) on the "cantabile style" of harpsichord playing, and on the other hand he is open to the charge (which left his withers unwrung) of writing instrumentally for voices. The fact is that he writes musically for everything, and uses the most minute knowledge of instrumental and vocal technique to express the utmost amount of universal musical

sense. Now every instrument has a tendency to encourage mannerisms that have no real musical sense but which easily become accepted as "natural" even by critics who ought to know better. In Bach's day the keyboard instruments were perhaps less liable to this danger, inasmuch as the term *Clavier* was used for them indiscriminately, even organ-music being sometimes involved in the ambiguity. But the pianoforte is hardly more different from the harpsichord than the harpsichord is from the clavichord, or than all three are from the organ. By practical experience of the old instruments we soon learn where Bach's music leaves the common ground of all and begins to specialise: and thus we find that *Das Wohltemperirte Klavier* favours the clavichord more often than the harpsichord, and that Book I. is more typically clavichord music than Book II. Further than this we should not lay down the law, but we may safely translate it into pianoforte terms as follows:—that a good technique for most of *Das Wohltemperirte Klavier* is the technique that will be good for Chopin's Preludes in E minor, B minor, F major, and (for volume of tone) E major; whereas the Clementi-Czerny techniques apply mainly (if at all) to such exclusively harpsichord styles as that of the quick movements of the Italian Concerto and the concerto-form preludes to the English Suites.

At all events, it may be taken as an axiom that when a phrasing or touch represents a "pianistic" mannerism that would sound ugly on the harpsichord, that phrasing will misconstrue Bach's language and tell us nothing interesting about the pianoforte. If players think it "natural" they are mistaken, however habitually they may do it. They are merely applying a small part of the pianoforte technique of 1806 to the clavichord and harpsichord music of 1730. No sane person would apply it to Chopin, and we are outgrowing the habit of applying it to Mozart, whose style was opposed to Clementi's but was formed before he obtained a glimpse of Bach.

There is a very simple way of detecting what is unnatural in the interpretation of most of Bach's themes; and, if the test sometimes fails to answer directly, it certainly never misleads. It is summed up in two words, viz: *Sing it.*

There is no need to have a fine voice or to be a wonderful *coloratura* singer; though no musician was ever the worse for a few good singing lessons. Humming will do, if an honest effort is made to hum in tune (in a key suitable to your voice), in time, and with some feeling where *not* to take breath. Nonsense syllables (like "diddle-diddle") may be useful in rapid figures,—many French musicians are so trained that they can fluently apply sol-fa syllables:—the point of the test is, however, to see what happens without effort. (It is therefore as well not to spend too much wit on inventing texts for the themes). If the phrase proves singable at all, the attempt to sing it will almost certainly reveal natural types of expression easily perfectible on the pianoforte and incomparably better than any results of the "natural" behaviour of the pianist's hands. Even in matters that at first seem to be merely instrumental, the vocal test reveals much. For instance, many pianists will find a "natural" tendency to slur the downward octaves in the quaver bass of Prelude XV. in Book I. The temptation mysteriously vanishes on the harpsichord, the

clavichord, and the pedals of the organ. Nor would it occur to a violoncellist. It seems harmless enough. But now take that bass at its obvious musical value and sing it. You will spontaneously produce something like "Pom-pom, pom póm-pom," and the slurred reading will never occur to you. On the other hand the organist is almost compelled to make the accented quavers a little less detached than the others; that being for him, as for the harpsichord player, the only way to make an accent; yet the consensus of even these instruments is with the voice, and against the merely pianistic habit. Doubtless it is arguable that some pianistic mannerisms, unjustifiable by this test, are to be respected as representing the real character of the pianoforte, and are therefore pertinent to the art and science of idiomatically translating Bach. Wherever this is so, it will assert itself readily enough. And in asserting itself it will again arrive at an essential vocal criterion of melody. The player who, after these considerations, still prefers to slur the octaves in Prelude XV, will no longer be the slave of habit therein.

Apart from arpeggios and other purely instrumental notions, there is a wide ground of melody wherein the vocal test is not decisive; for Bach's melodies are apt to combine in counterpoint so as to form masses of harmony. Hence it may be vocally optional to detach notes which may prove harmonically to be too sensitive to be separated from their resolutions. (Thus, the traditional *staccato* reading of the countersubjects in the C minor Fugue of Book I. is an abomination to anyone with a developed sense of Bach's harmonic style, as is likewise the whole rule-of-thumb method of playing all semiquavers legato on a foundation of staccato quavers.) Therefore, the second principal factor, in playing Bach, is the appreciation of his harmonic sense. Here again, the vocal ideas are the normal basis, and the instrumental ideas are largely independent of the keyboard. An arpeggio is a mass of harmony traced out in a flow of single notes. Bach's arpeggio-preludes differ widely as to what becomes of their harmonies when we translate them into sustained chords. The first and second Preludes of Book I. seem externally very much alike; but the one represents strict five-part harmony with one chord in a bar, showing an interesting sublety in the only place where two of the five parts go into unison; while the second Prelude hints at many subordinate harmonic changes flowing around its main chords, and resists the attempt to reduce it to massed harmony.

A surprising proportion of Bach's apparently most homophonic key-board style will be found to be a translation of pure part-writing: and every departure from this will have a special meaning. Such departures take the following forms: (i.) *Extra notes* or chords in massed handfuls, as at the opening of the Italian Concerto, and throughout the E flat minor Prelude in Book I.: (ii.) *Blank spaces* in which some elements of the harmony are allowed to vanish while others are set free to drift through what would otherwise be violent discord, as in the last four bars of Prelude II., Book I., a *locus classicus* often obliterated by a bad "correction" of the text: (iii.) *Ambiguities*, where two or more parts form a collective melody equal or superior to their individual sense, as in the twin-counterpoint of Fugue XV., Book II., or, conversely, where a melodic figure becomes a mass of harmony by sustaining some notes and treating others as entries of parts, as in Book II., Preludes I. and XI.

All these principles must be familiar facts to the player who hopes to interpret Bach's delicate gradations between sketchiness and fulness of harmony. In sketchiness and fulness alike there is always the suggestion of more than can ever be written; and we must see that the interpretation does not destroy the right suggestions.

b Part-playing. The nature of polyphony has been obscured rather than illuminated by Ouseley's famous definition of counterpoint as "the art of combining melodies." Much "pianistic" fugue-playing has passed as "scholarly" when it even fails to realise that definition, inasmuch as it "brings out the subject" as if all the rest of the fugue were unfit for publication. This notion is peculiar to pianists. Organists, who perhaps play fugues more often than most people, do not find it necessary, whenever the subject enters in the inner parts, to pick it out with the thumb on another manual. They and their listeners enjoy the polyphony because the inner parts can neither "stick out" nor fail to balance well in the harmony, so long as the notes are played at all. On the pianoforte constant care is needed to prevent failure of tone: and certainly the subject of a fugue should not be liable to such failure. But neither should the counterpoints; indeed, the less often a characteristic countersubject recurs the more important it may be that it should be heard clearly (*e.g.* the clinching third countersubject of the F minor Fugue in Book I.) Most of Bach's counterpoint actually sounds best when the parts are evenly balanced. It is never a mere combination of melodies, but always a mass of harmony stated in terms of a combination of melodies. It is quite different for instance, from the famous three-fold combination in the *Meistersinger Vorspiel.* This has been by turns praised and blamed as a piece of three-part counterpoint; but the praise and blame are irrelevant, because Wagner achieves a classic fulness and smoothness by means of the humble inner parts of the wood-winds and horns, to which nobody is asked to listen, but which supply the really classical harmony-counterpoint into which the whole combination melts.

When Bach combines melodies, the combination forms full harmony as soon as two parts are present. (Even a solitary part will be a melody which is its own bass.) Each additional part adds new harmonic meaning, as well as its own melody and rhythm, and all are in transparent contrast with each other at every point. No part needs "bringing out" at the expense of the others, but on the pianoforte care is most needed for that part which is most in danger of failure of tone. Thus, one of Bach's standard types of triple counterpoint consists of a theme with wide intervals and lively rhythm, a countersubject flowing uniformly and in conjunct movement, and another countersubject consisting of a few long notes forming a chain of suspensions or a slow chromatic progression. This third and simplest of themes will be the keystone of the harmonic arch. On the organ it will dominate sublimely if the notes are played at all: chorus-singers will luxuriate in it; the clavichord will respond to it with a *vibrato;* the harpsichord will manage it quite satisfactorily; the pianoforte—?

The pianoforte player will manage it when he can give a good account of Chopin's Prelude in E minor.

3. NOTATION

(i.) *Dotted Rhythms*

The dotted quavers (and, in quick *tempo*, dotted crotchets) of Bach and Handel have values which vary according to the prevalent rhythm of their context. In the present edition the cases in point (Book I. Fugue V; Book II. Prelude V, XIII. and XVI.) are dealt with in the notes. To modernise the notation would only deprive the player of all means of acquiring a natural sense of the freedom of the old rhythms. Besides this elasticity in the value of the dot there was in much music of Bach's time a French mannerism consisting in a strong "agogic accent" on the first of any or every pair of quavers. One differs with caution and reluctance from Mr. Dolmetsch, but when he argues that a Bach Sarabande should be played in $\frac{9}{8}$ time, and when, on the same ground scholars uphold Czerny's disastrous simplification of the delightful cross-rhythm of Book II. Prelude V., it is time to protest. When Bach wants $\frac{9}{8}$ time he can write it; and there is no conceivable explanation why he should write that D major Prelude in a complicated notation with a double time-signature if he meant nothing but a plain $\frac{12}{8}$. When all due weight has been given to contemporary authorities, common sense must recognise that Bach's position was isolated, his practice eclectic, and, above all, his polyphony unique. The French *clavécinistes* were exquisitely finished artists on a small scale; but extreme inferences from their mannerisms have no more bearing on Bach (even when he writes *in stile francese*) than the customs of the ballad-concert singer have on Wagner.

The guiding principle in these 18th-century rhythms is that, while meaningless distinctions are ignored, expressive distinctions are emphasised. As to ornaments, see the following General Instructions (pages 18 & 19)

(ii.) *Accidentals* in Bach's notation lasted only for a single note, or for its immediate repetition in the same part. A sharp or flat applied to a note already so inflected in the signature would mean a double-sharp or double-flat. Hence many misreadings, such as has concealed one of the grandest modulations in the *Chromatic Fantasia*. In the present edition each real part is given its own complete supply of accidentals, but each stave is given all counter-accidentals that would be necessary if the parts were lumped together. Bach himself occasionally uses a precautionary natural in this way (never a sharp or flat, for the reason just given); and thus (in Book I. Fugue XXII. bars 58-59) he can settle a point which even Bischoff and Kroll left in doubt.

(iii.) *Part-writing* is indicated by Bach on two staves with a clearness which is a *tour-de-force* in penmanship. The modern pianist, who has so many other difficulties, needs this clearness more than any of Bach's pupils. The individuality of the parts is prior to all other questions of phrasing and grammar, and is of all things most remote from the pianoforte-player's unawakened conscience. Hence the present edition goes to unusual pains in showing which part is about to re-enter after a rest, and whether it is crossing another part. Even Kroll in his first (Peters) edition of Book I. Fugue XII. obliterated two countersubjects by a mistake on this point, which, however, he rectified in the *Bach-Gesellschaft* edition. In such music, even from the practical stand-point of fingering, experience shows that to break up the part-writing so that "the staves represent the hands" will give the player more trouble in following the sense than it saves him in reading the notes. The letters L and R can supply all necessary information as to the distribution of the parts between the hands. The student who could play Bach's keyboard music intelligently at sight could just as well read from score; and the quickest method of learning key-board

classics has little or nothing in common with the methods of getting good results from a busy orchestra with insufficient rehearsals. Hence the notation the modern pianist needs for Bach is not the notation required for band-parts.

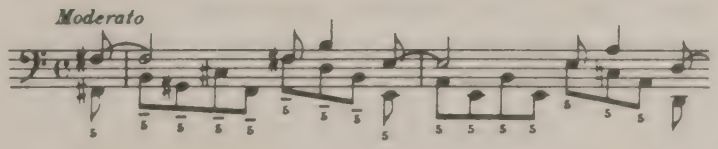
In conclusion, the method adopted throughout this edition is intended to train the student to understand Bach's language himself; it provides him, as it were, with a dictionary and other means of interpretation, but not with a "crib." A slight exception to this rule has been made in the case of editorial indications of *tempo*. Such indications, being evidently dogmatic, are a short cut to a result, which, if correct, is better reached by following the lines of thought indicated in the analysis. But this short cut is necessitated in the interests of students who are studying isolated Preludes and Fugues for Examination, and who thus may not possess the work as a whole.

D. F. T.

GENERAL INSTRUCTIONS FOR THE USE OF THIS EDITION

1. No pianoforte-student is either too young or too advanced to find it worth while to play purely contrapuntal pieces (such as the Fugues and many of the Preludes in *Das Wohltemperirte Klavier*) once through voice by voice. This can be done before starting upon technical practice at all; and the most experienced musicians find surprises in the inner parts of a four-part Fugue thus tested. The student should read the analysis given with each movement, and should spell out in this way every passage and point described. It is often unwise to commit oneself to a plausible fingering until it has been proved to bring out the musical sense in the most convenient way. Many fingerings are unnecessarily difficult from being designed to preserve a *legato* which the musical sense does not demand. It would, therefore, be a fundamental mistake to regard the analyses here given as dealing with matters of no practical importance to the pianist.

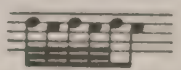
2. Every pianist who wishes to play polyphonic music convincingly would do well to make exercises in skipping with the little finger of the left hand in fourths, fifths, and octaves, on black keys and white, cultivating an evenly quiet tone, and reducing the gaps (without pedal) by slow practice.



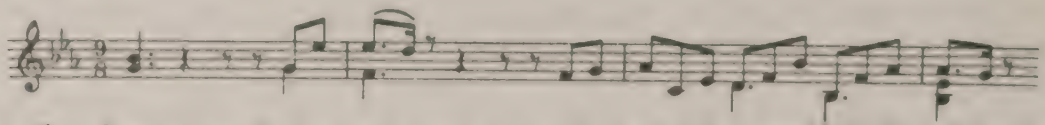
In this way he will gain confidence, and will learn that pianoforte polyphony requires no organist's fingerings, but, on the contrary, a balance of tone which cannot be attained when the hand is preoccupied with squirming in order to avoid infinitesimal discontinuities and overlaps which the ear does not notice at all. On the pianoforte a breach of *legato* is not so often a gap as a bump in the tone; and it is sometimes produced at its worst by the very means taken to avoid gaps.

3. Having verified the references in the analysis by playing them, the student should commit all the themes and points to memory—a short and not a difficult task. Whatever is singable should be sung or hummed—a habit which is often remarkably effective in revealing natural ways of phrasing as opposed to the spiky artificialities which come " naturally " to the pianist's hand when it approaches Bach through Czerny, instead of through Chopin and Mozart. When the student has thus set himself free from the popular prejudice that a Fugue consists of a single phrase shouted by three or four voices in angry altercation to the exclusion of all other topics, he will then be in a position to begin technical practice, knowing what he

has to play, and to what purpose the tone is to be economised. And when he comes to memorise any of the pieces, he will find the process already almost accomplished by the consciousness of every theme and structural point during the whole of his technical practice. Probably many players will find they have a better musical memory than they suspected before they gave it a chance by working on these lines.

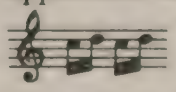
4. Ornaments should be omitted in the first stages of practice, until the main lines of the melody and harmony are firmly established in hand and mind. Then the ornaments can be introduced gradually, just as the player grows to feel their necessity or desirability. In the present edition the more elaborate ornaments are written out as grace-notes, and the only signs retained are those four which are, or ought to be, still familiar, the obsolete signs having the great disadvantage of being easily confused in print (so much so that Bach, in his own proof-reading of the French Overture, gave them up as hopeless) and, even with the best caligraphy, almost indistinguishable by the naked eye. The four signs used here are: the Mordent (for which we adopt Couperin's typography) : the Schneller or Pralltriller (or in Book I. more often  , or even an ordinary shake); the Shake *tr*, which (like all these ornaments) normally begins on the upper note; and the rare Turn or *Doppelschlag* *never* . but sometimes filling the whole note The Turn *between* two notes does not belong to Bach's musical language.

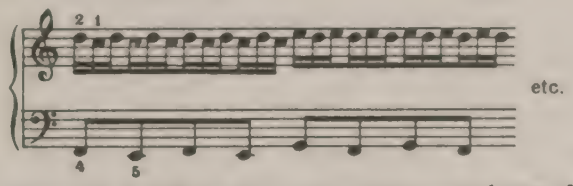
Appoggiaturas are in this edition written as grace-notes, but the form of the grace-note (which Bach writes either as a quaver or as an almost invisible *Häkchen*) is made to indicate the best value for each case—*i.e.*, a small quaver for a quaver, a small crotchet for a crotchet, and the modern *acciaccatura* for very short notes. Even so, the values are only approximate, and the student cannot too soon master the fact that there is (*pace* the specialists) nothing unnatural to the ear in an *appoggiatura* that lets the main note come between two beats—*e.g.* (instead of the orthodox solution of a full dotted crotchet driving the main note into the following rest)—

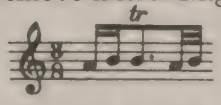
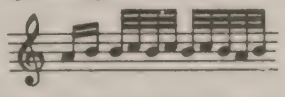


where the shortening of the main note is quite *en règle*, provided the player has got beyond the stage of emphasising such points as if they were aspirates and he were uneasily conscientious about them.

5. All Bach's ornaments come under three rules: (*a*) they begin on the beat, and never before it, though when very short they throw their whole accent into the main note, so that it is like the vowel in the word "three," and the previous ornament like the consonants; (*b*) they are conceived as running from the top downwards, never from the lowest note, upwards; and (*c*) they never begin by repeating the preceding note—*i.e.*, they never cause a stumble in a *legato*. Rule (*b*) explains itself in the case of the mordent, and it

explains why the Schneller or Pralltriller is thought of as beginning with the upper note, though in fact this is impossible in a large number of cases, as the context generally involves Rule (*c*). But the chief application of Rule (*b*) is to the trill, which (as Kroll points out) is *never* to be conceived as  but *always* as The Nightingale in Beethoven's Pastoral Symphony shows it in the making, and so does the real nightingale. Add to this the humble practical advice that the best trill is acquired by practising in triplets, and you get Brahms's trill exercise in his 51 *Uebungen*)



As to Rule (*c*), it should remove misreadings of many composers later than Bach—for instance no composer ever meant  to be  And it produces most of the exceptions to the rule that the Schneller or Pralltriller (which it is an undesirable British provincialism to call a "mordent," since that has the opposite meaning) begins with the upper note. Other exceptions are produced by the principle that melodic lines and harmonic essentials must not be blurred—*e.g.*, the Subject of Fugue XIII. in Book II. begins too pointedly on the leading-note to bear any treatment tending to disguise that fact. The Mordent should have (except in obviously brilliant passages) a deliberate and meditative expression. The student will betimes avoid the neologism of playing it with any semitone other than the leading-note of the key—*e.g.*, on the dominant it requires no sharp. The Pralltriller, on the other hand, is always as brilliant as possible; the best normal fingering (when the context permits and the thumb is not needed) is for the right hand, and for the left, enabling the stronger fingers to swing round with good leverage. Similarly, especially on account of the triplet-principle, the best short shake with a turn (applicable, as regards rhythm, to all instruments and voices) consists of two triplets, thus or

6. Certain contrapuntal terms used in the analysis should be accurately understood by the player in the sense in which they are used here—a sense which ignores much that bulks largely in textbooks. (*a*) The Subject of a Fugue is the initial theme discussed by the voices in rotation. (*b*) A Countersubject is the counterpoint with which the first voice accompanies the answering voice, if that accompaniment is maintained on later occasions as a recognisable theme. Similarly, a Second Countersubject is the well-maintained counterpoint to which the First Countersubject proceeds when the third voice enters with the Subject. (*c*) Double and Triple Counterpoint (etc. is a combination of themes any one of which is capable of being bass, middle, or treble to the others. For this reason, and for others, it is a fundamental mistake with Bach to regard Subjects as much more important than Countersubjects. Two essential qualities of Bach's counterpoint are transparency (owing to contrasts of rhythm) and harmonic completeness. The ear delights in recognising phrases as identical in harmony, though the melody and bass are different each

time according to the turn of the harmonic wheel. Sometimes, however, a Double Counterpoint produces an entirely new set of harmonies when inverted. This is because the inversion is in another interval than the octave. Such devices are no mere academic curiosities in Bach (whatever they may be elsewhere), but powerful means of fresh harmonic expression. Hence the player's attention is here directed to every individual case. (*d*) Episodes are the passages between the occurrences of Fugue-subjects, and the term is here used to include those that appear during the Exposition—*i.e.*, before the last voice has made its first entry. (*e*) A Stretto is the entry of a complete answer to the Subject while the Subject is still in progress. (Throughout our analysis we ignore the technical distinction between Subject and Answer, as a matter which does not concern the player.)

Students of Bach can derive nothing but confusion from the scholastic dogma that every Fugue must have a Stretto, a dogma not only unknown to Bach, but flatly contradicted by him in *Die Kunst der Fuge*, the work which he wrote with no other purpose than to standardise Fugue-forms. Half the Fugues therein, and more than half of the Forty-eight, have no Stretti at all; and the scholastic dogma compels those who rely on it to throw a false emphasis on all and sundry light episodic imitations of the first figure of a Fugue-subject. Bach's real Fugue-forms, though manifold, are far clearer than the scholastic scheme of Cherubini; and the student will have no difficulty in tracing them by the analyses given in this edition. Their contrapuntal devices are not to be regarded as mere technicalities forgotten by the composer's consciousness or concealed by his art. They are rhetorical features, both smoother and more developed in his later work than in his earlier. They are not concealed but revealed by the art which conceals art; for there is no ingenuity in them unless and until they are beautiful. In their schematic integrity and perfect smoothness they are peculiar to Bach; he is the one composer to whom they are normal means of expression instead of *tours de force*. Their meaning varies with the individual case. To describe them in words is as dull as to describe other grammatical figures: people have shown a love of Bach without understanding them, just as they have shown a love of foreign poetry without distinguishing the accusative from the nominative. But the question "who killed whom" is not without importance to the emotional balance of a drama.

J. S. BACH'S FORTY-EIGHT PRELUDES AND FUGUES

BOOK I

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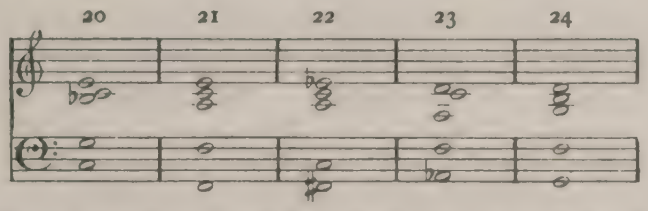
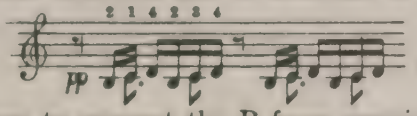
PRELUDE I

THE bar added by Schwenke between bars 22 and 23 shows the danger of misunderstanding one of Bach's most characteristic progressions, the skip in the bass from F♯ to A♭, avoiding striking the dominant until the long pedal-point begins. Probably Schwenke thought it desirable to have an even number of bars before reaching this point; this is, however, not necessary. But Schwenke (unlike Gounod and other moderns) did not misconstrue the harmony of bar 23, in which it is not the middle C which is unessential, but the B. The sense of bars 20 to 24 is as follows:



and this may be suggested, either by playing bar 23 almost as a melody with practically no pedal (which method presupposes that the whole piece has been played *spianato*—*i.e.*, with thread-like clearness and no *sostenuto* in the right hand), or, perhaps better, with the following touch:  , which presupposes plenty of pedal elsewhere, and some care to prevent the B from remaining in the chord here. In either case such harmonic subtleties cannot be expressed with a heavy touch or in a quick *tempo*. The climax is obviously attained at bar 29, and the dying away after it is equally obvious, especially with the B♭ of bar 32 followed by the relaxing of the rhythm in the last three bars.

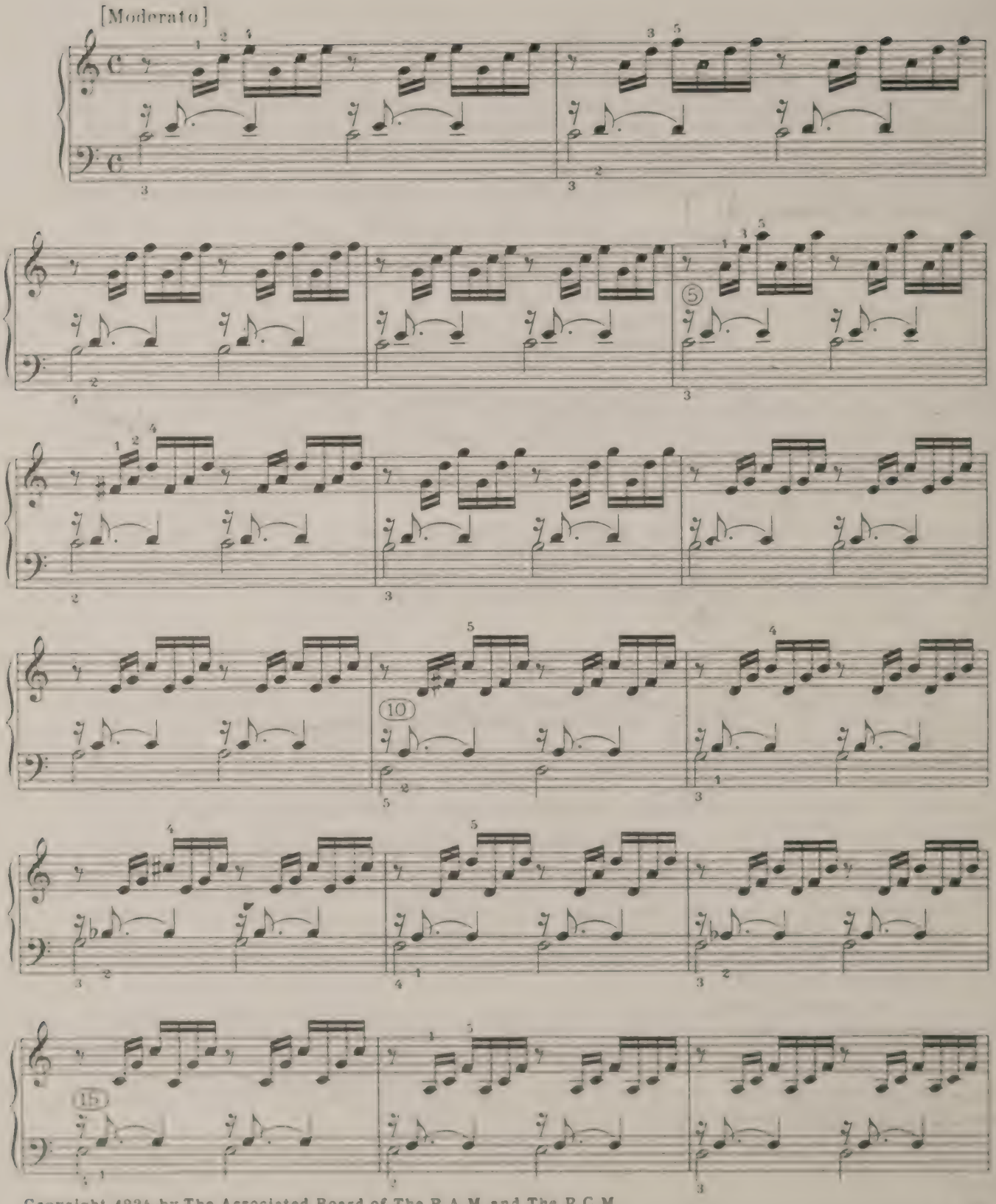
FUGUE I

A STRETTO Fugue, occupied entirely with the entries of the Subject. From bar 14 onwards these overlap (or at least join) twelve times. In the course of such a passage even the most fragmentary hint of the Subject (such as the F♯, G♯, A of the alto in bar 16) should so be played as to contribute to the cumulative effect. Mark particularly the bass entry arising from the crotchet in the middle of bar 17, and bring out also the distorted version in the bass in bars 20½-21. This was less liable to be overlooked in Bach's earliest versions of this Fugue, since its group of (instead of) represents the theme as Bach first wrote it throughout. By dotting this group in the Subject he improved the counterpoint everywhere, but here and there found some difficulty in deciding a resultant detail; notably in bar 9, where (as, for a different reason, in bar 4) we adopt the reading of an important early copy which, while not always trustworthy, has here no likely reason for going wrong.

The rest of the counterpoint is all derived from the semiquaver figure of bar 2, often treated by inversion (as in bar 4).

The *tempo* is a flowing eight or (rather) a slow four in the bar; and the prevalent touch a *legato cantabile* in all the parts. The " false relations " in bars 13 and 18 make excellent sense if in the upper parts the second quaver is attacked as a fresh phrase-entry, while the lower parts remain unbroken in their flow. The shake given in brackets in bar 13 may always be understood in such cadences. It begins with the upper note, stops on the dot, and is practically identical with the ornament given by some good MSS. in bar 19.

PRELUDE I



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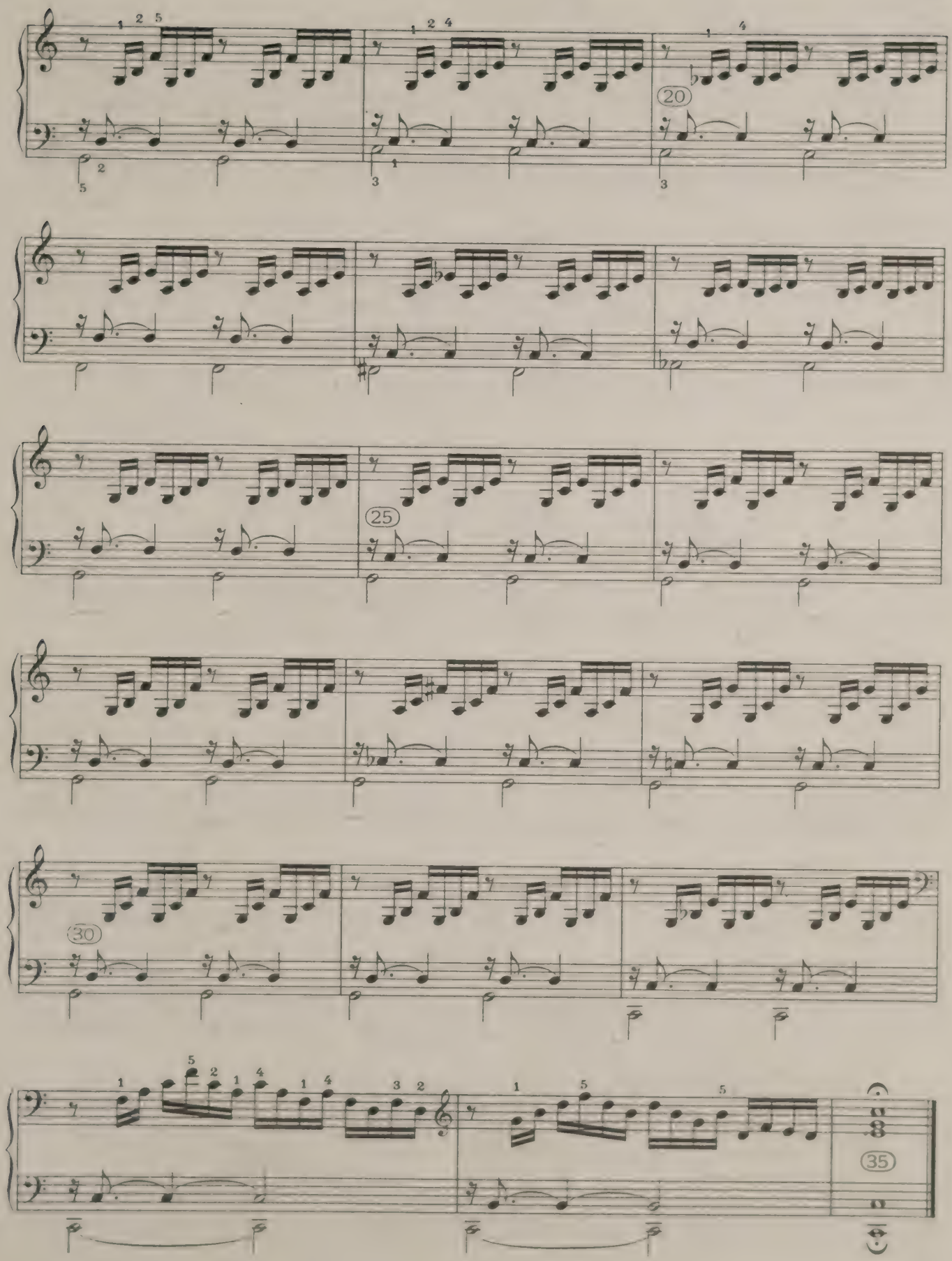
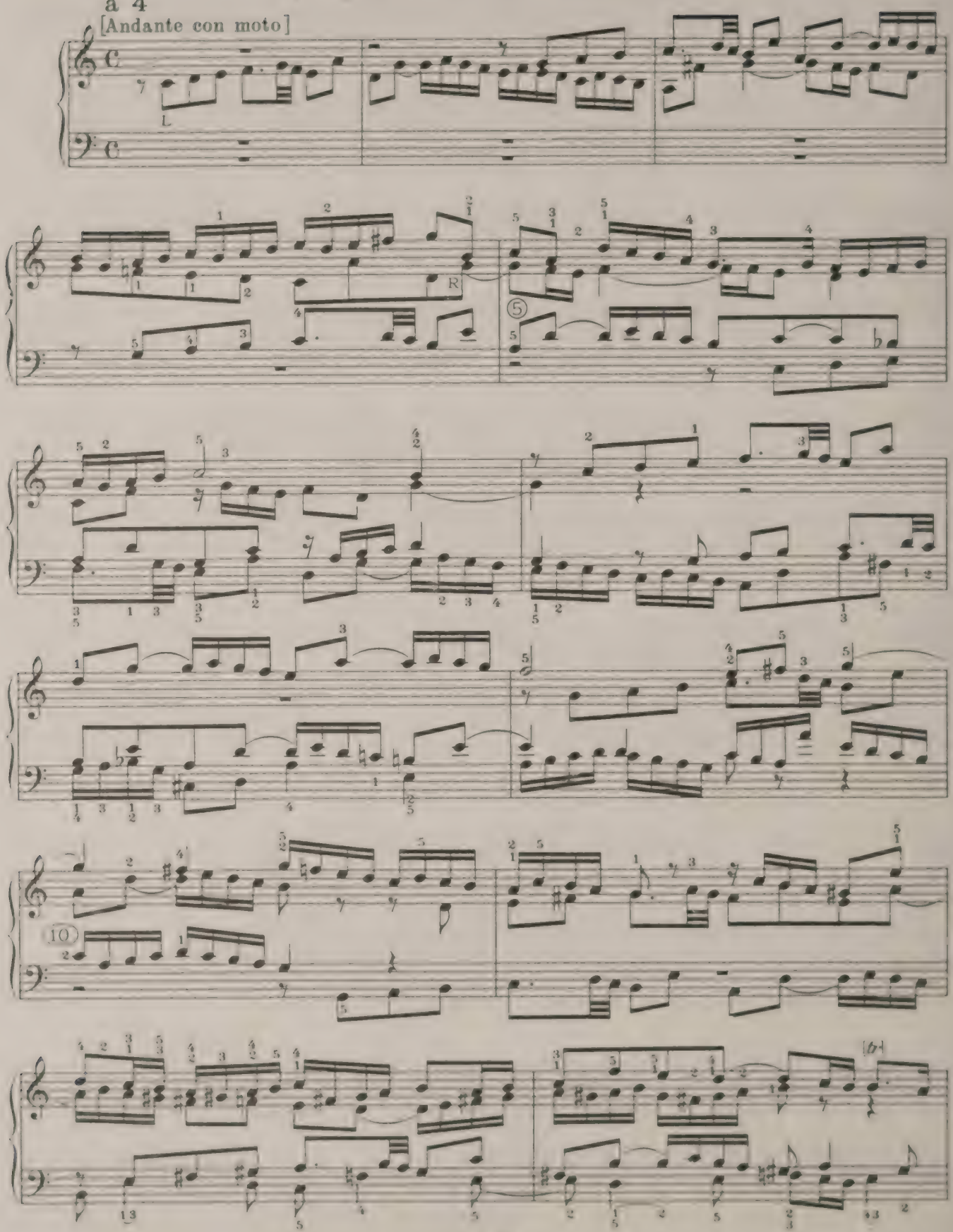
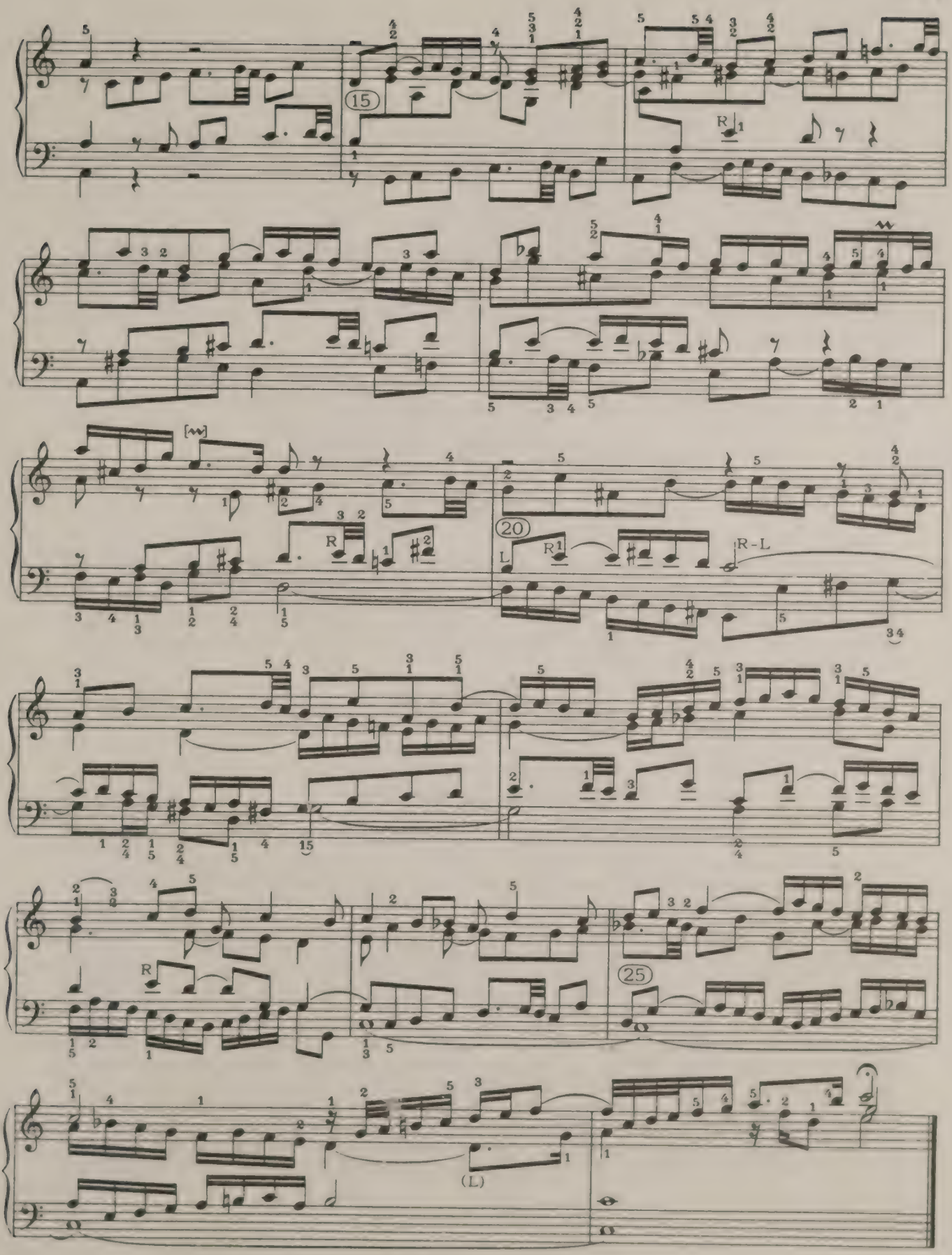

20
25
30
35

FUGUE I

a 4

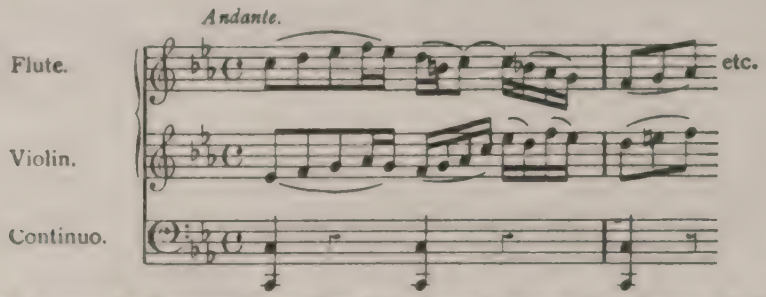
[Andante con moto]




15
R
20
L
R
R-L
25
R
(L)

PRELUDE II

THE initial *tempo* should be so moderate and the touch and pedalling so light (if any pedalling is admitted until the climax approaches) that the listener can suspect far more harmonic detail than one chord in the bar. Nobody with an extensive knowledge of Bach's concerted and vocal music would be surprised to find the entire first twenty-four bars of this prelude occurring as an accompaniment to some such theme as this:



which gives a separate harmonic value to almost every semiquaver in the bar. Compare Prelude X. In the absence of such detail the initial *tempo* should be flowing, but without suggesting anything like the subsequent *Presto*. A good way to make the hand and ear sensitive to the required "suggestiveness" of touch is to practise the first bar alone as a preliminary exercise with the following fingering (which, however, is not recommended for actual adoption in the piece itself):

On the clavichord this prelude is unintelligible if played with the *forte energico* conception of it now so much in vogue; and on the pianoforte that conception is not only dull and ugly, but cuts away all possibility of making Bach's cadenza (beginning with the passage marked *Presto*) stand out distinctly.

Like most arpeggio preludes, this piece reaches its climax through a dominant pedal (beginning at bar 21). The first sign of an approaching important event is the downward step of the bass in the middle of bar 18. (This is overlooked by the text of the *Bach-Gesellschaft*, in contradiction to all the autographs.) Here a *crescendo* is well in place, and may be carried on to a big climax.

At the beginning of the *Presto* cadenza the long G in the bass should be resonant (it may be legitimately doubled by the lower octave), and the semiquaver rest in the right hand may be understood as a dramatic pause; after which the cadenza follows, breaking away decisively (in accordance with Bach's *Presto* mark) from the previous moderate *tempo*, but without confusion or loss of melodic sense. The left hand joins in with distinct intention as a canonic answer to the right. Changes of harmony crowd in, and the *tempo* broadens at bars 32 and 33 in preparation for the shock of the *Adagio*. This is to be understood as a recitative, in which the necessary

freedom of rhythm consists rather in exaggerating than in neglecting the distinctions of time-value in the notes—*i.e.*, the quavers are pauses, the demisemiquavers a flow of melody, and the first group of semidemisemiquavers excited (the second group, however, broadening out to the end of the bar). The *Allegro* is a return to the neighbourhood of the moderate opening *tempo*. A delicate indication of the touch it requires is shown by bar 36, in which a common corruption of the text destroys Bach's whole point by prematurely resolving the bass with an octave C. But Bach has deliberately allowed the B♮ of bar 35 to die out uncontradicted while the contrary harmonies of bar 36 drift away downwards, and the resolution comes only in the middle of bar 37. At this point (and hardly at all perceptibly before it) a big final *ritardando* is to be understood. In corrupt texts the last crotchet is supplied with a chord below. This again misconstrues Bach's language. The only possible addition would be tied notes,

thus , which is, indeed, always a legitimate way to play this and similar passages. On the other hand, the absence of ties in this most carefully written piece may show that Bach is thinking here of the lightest possible touch.

FUGUE II

THIS Fugue is throughout in various kinds of Double and Triple Counterpoint, and its Episodes are derived one from another and recapitulated symmetrically. The Czerny tradition of taking the Subject, or any other of these themes, *staccato*, is open to serious objection on harmonic and other grounds, the whole piece demanding a clearness and resourcefulness of phrasing attainable only in a *legato cantabile* style. The *tempo* is that in which Episodes 2 and 3 flow without dulness, but in which also the cadence in bars 28-29 (before the Coda) makes its point with only a moderate amount of *ritardando*.

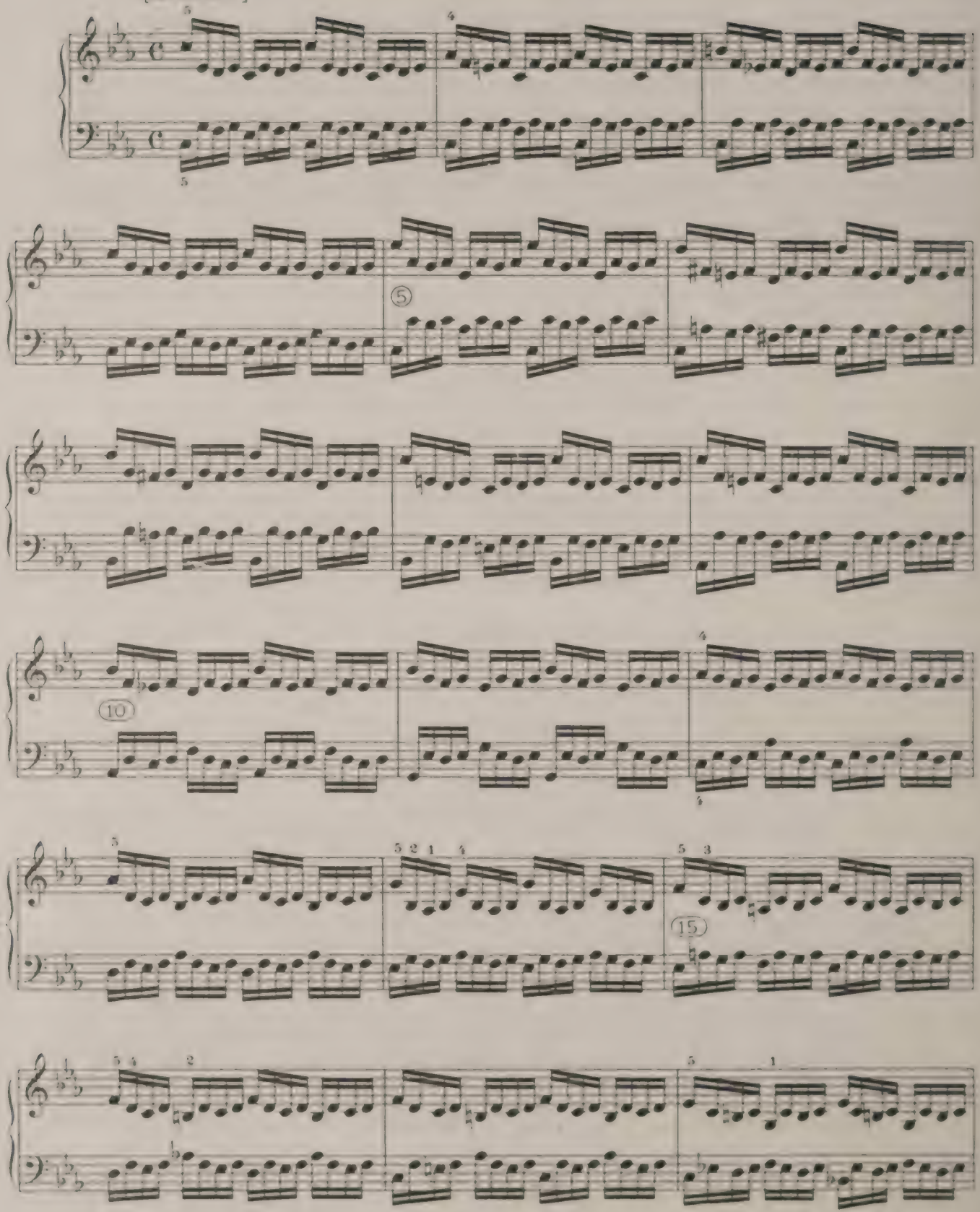
The two Countersubjects demand as much attention as the Subject, with which they form a Triple Counterpoint which appears in five of its six possible permutations. The First Countersubject begins with a descending scale of semiquavers, and continues with a *cantabile* in quavers. The Second Countersubject (see bars 7-8) fills out the harmony with quavers in a characteristic broken rhythm. The combination of all three sounds quite clear with an evenly-balanced tone, and the effort of the pianist should be not to " bring out " this or that theme, but to keep the phrasing of each independent; the Subject and Second Countersubject obviously falling into three phrases, while the First Countersubject refuses to break into more than two.

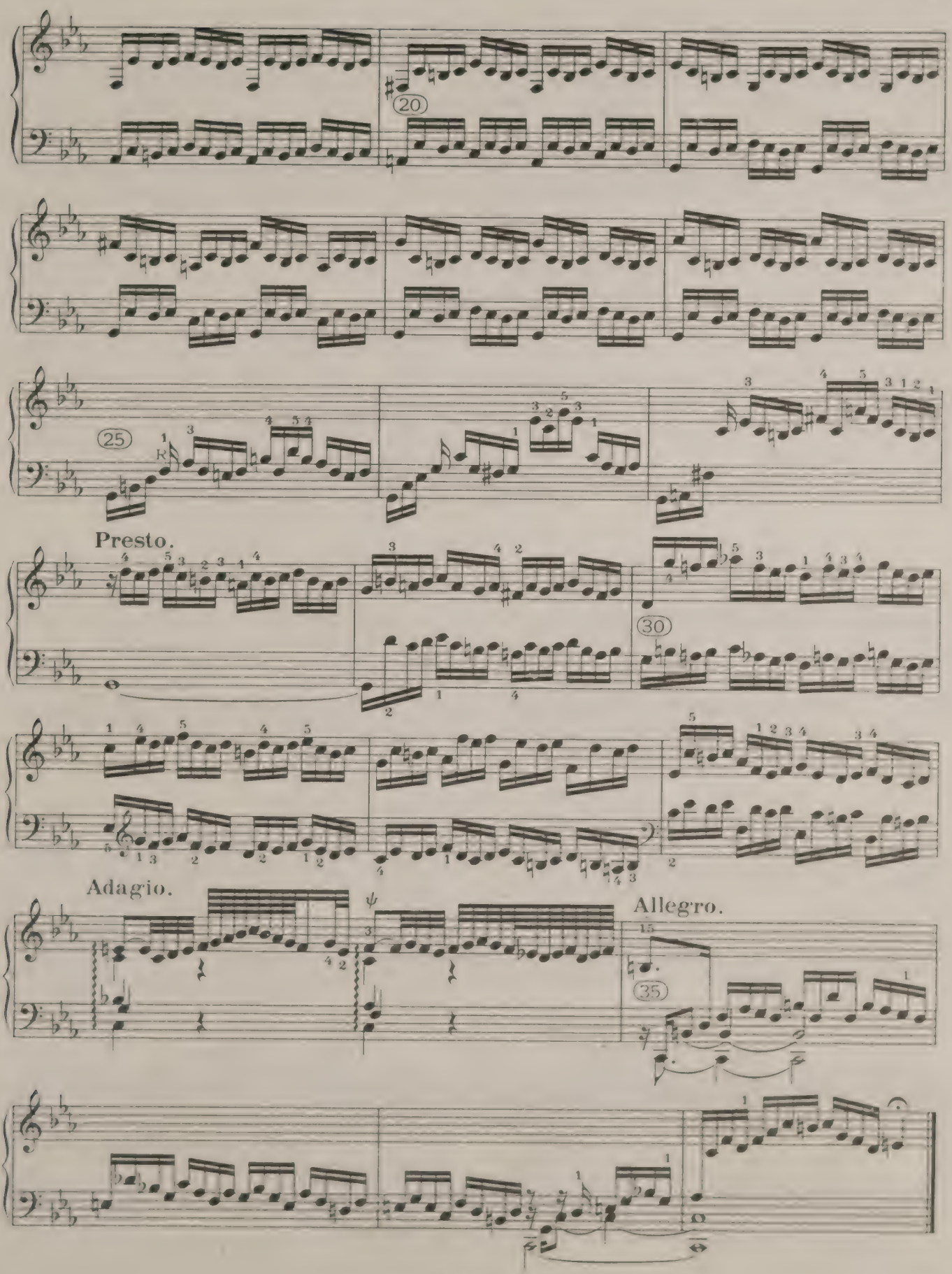
Episode 1 is in bars 5-6 (before the entry of the third voice), and combines the main figure of the Subject with an important new counterpoint. At present the combination consists mainly of concords; but it is in Double Counterpoint in the twelfth, which has the important property of changing sixths into sevenths. In Episode 2 (bars 9-10) the upper parts imitate each other with the main figure of the Subject (this kind of development must not be played with the emphasis of real entries or of anything like a stretto), while the bass develops the scale figure of the First Countersubject. In Episode 3 (bars 13-14) the treble inverts the bass of Episode 2 bodily, while the other parts develop the quaver-figure of the Countersubjects in thirds. Episode 4 develops Episode 1 by showing its inversion in the twelfth. The resulting bold harmonies, emphasised by the interjections of the treble, make excellent sense if the main figures of the Subjects have always been melodiously phrased and articulated. The natural joints will then show no " false relation " whatever in the chromatic steps of the sequence. Episode 5 recapitulates and develops Episode 2, and thus completes the symmetry of the scheme.

Note the low position of the bass in bars 20-21, and later, as indicating (on Bach's instruments) a climax in full tone. The MSS. show that in bars 20-21 this low position was an afterthought.

PRELUDE II

[Moderato]

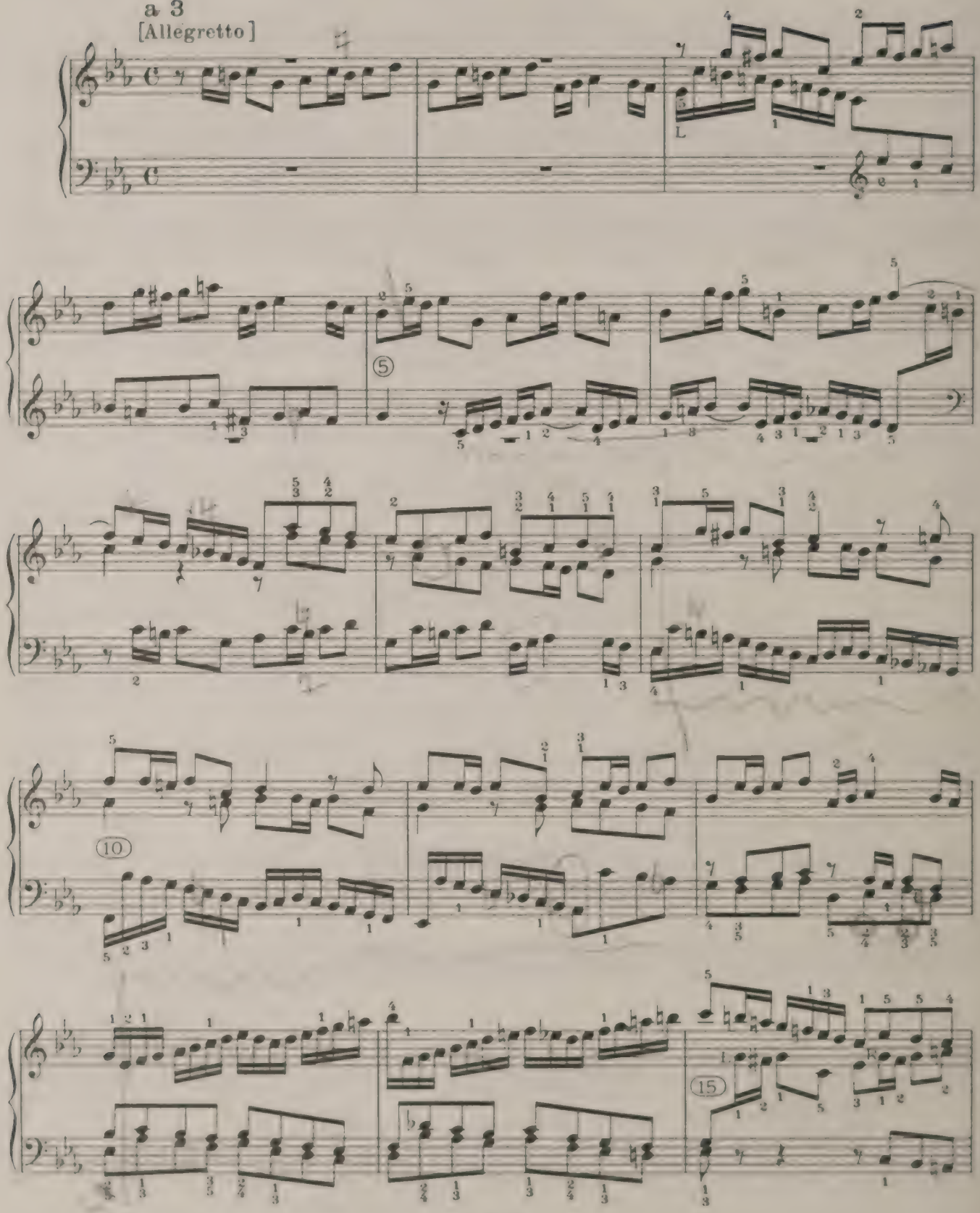


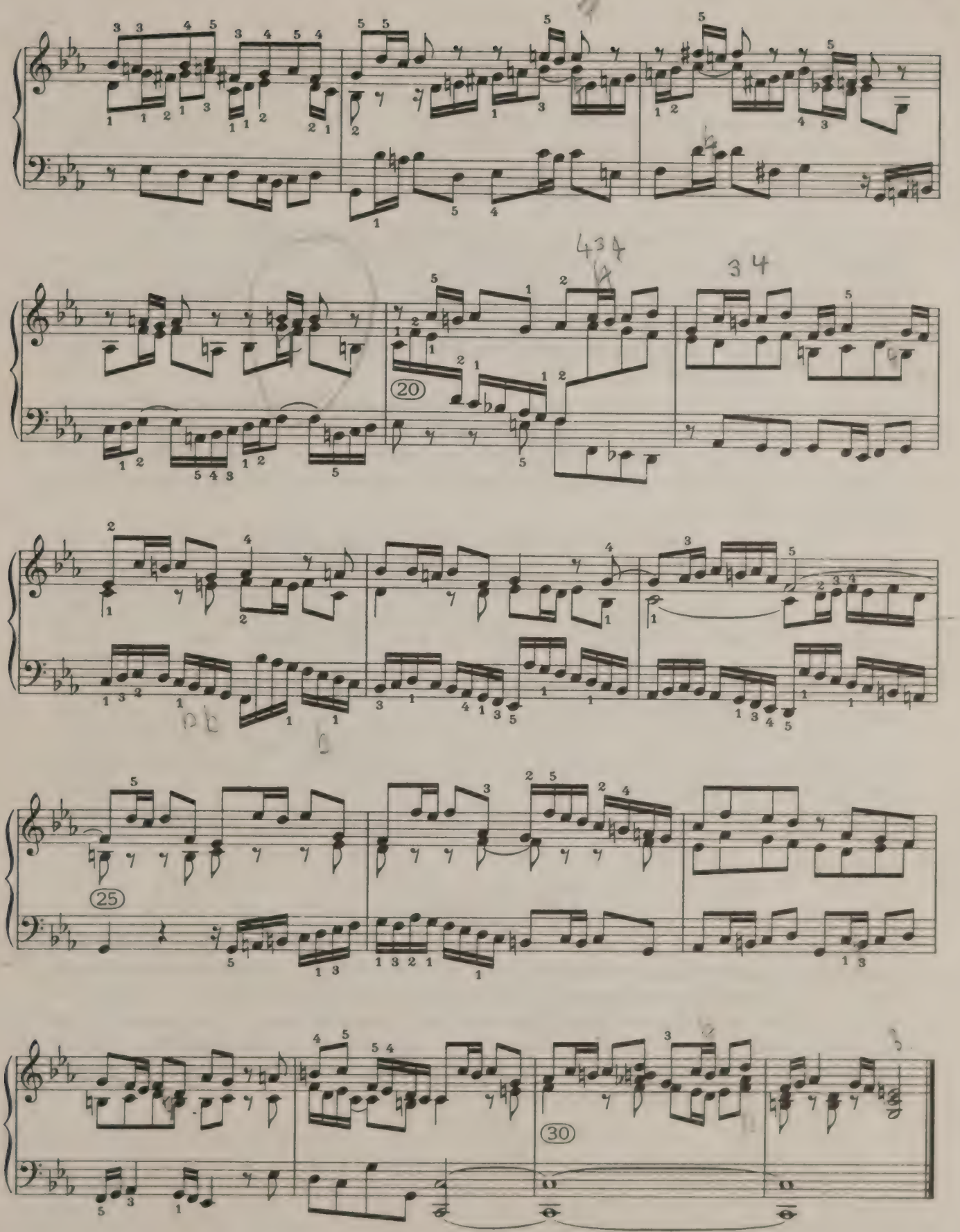

20
25
R
Presto.
30
Adagio.
Allegro.
35

FUGUE II

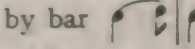
a 3

[Allegretto]




20
25
30

PRELUDE III

THE first 62 bars are in Double Counterpoint, at first in eight-bar phrases, then (with a new couple of themes) in four-bar phrases. In the first couple the crotchet-and-quaver theme has a much better swing when phrased bar by bar  than in the phrasing from quaver to crotchet. It should suggest dancing, not braying. In the second couple (bar 31 etc.) the downward octaves should be *staccato*, the remaining quavers *legato*, as will appear at once on the attempt to sing the figure.

From bar 63 the writing ceases to be contrapuntal and, except where the semiquavers go into runs, is not really two-part writing at all, but a compound of arpeggio and chord, lending itself to an exciting *crescendo* starting from *fpp* in bar 63, and attaining a threatening and growing volume of tone at bar 87. Bars 83-86 should no longer be *staccato*, nor, indeed, should bars 75-76 be too dry.

When early key-board composers divide scales or arpeggios between two hands, as here from bar 97 onwards (or indeed throughout the previous passage), their object is never an antiphonal effect; on the contrary, they intend to secure smoothness and speed by putting the hands close together and avoiding the "passage of the thumb." (The exact technique has been ingeniously revived in Debussy's *Étude pour les huit doigts*). Hence there is very good reason here for following (as we do) the reading of the version in Friedemann Bach's *Clavierbuchlein*, where it omits the bass G♯ added in other autographs to bar 101; it being far better that the whole four bars 99-102 should float away as a single part before the full chords of the close. This close should not be much broadened; the slight broadening should begin in bar 102, and the quaver chords should be short and slightly broken. In other respects—viz., the form of the first couple of themes at bars 1 and 8—the other autographs are to be preferred. The *tempo* is as lively as clearness in the second couple of themes (bars 31 onwards) will permit.

FUGUE III

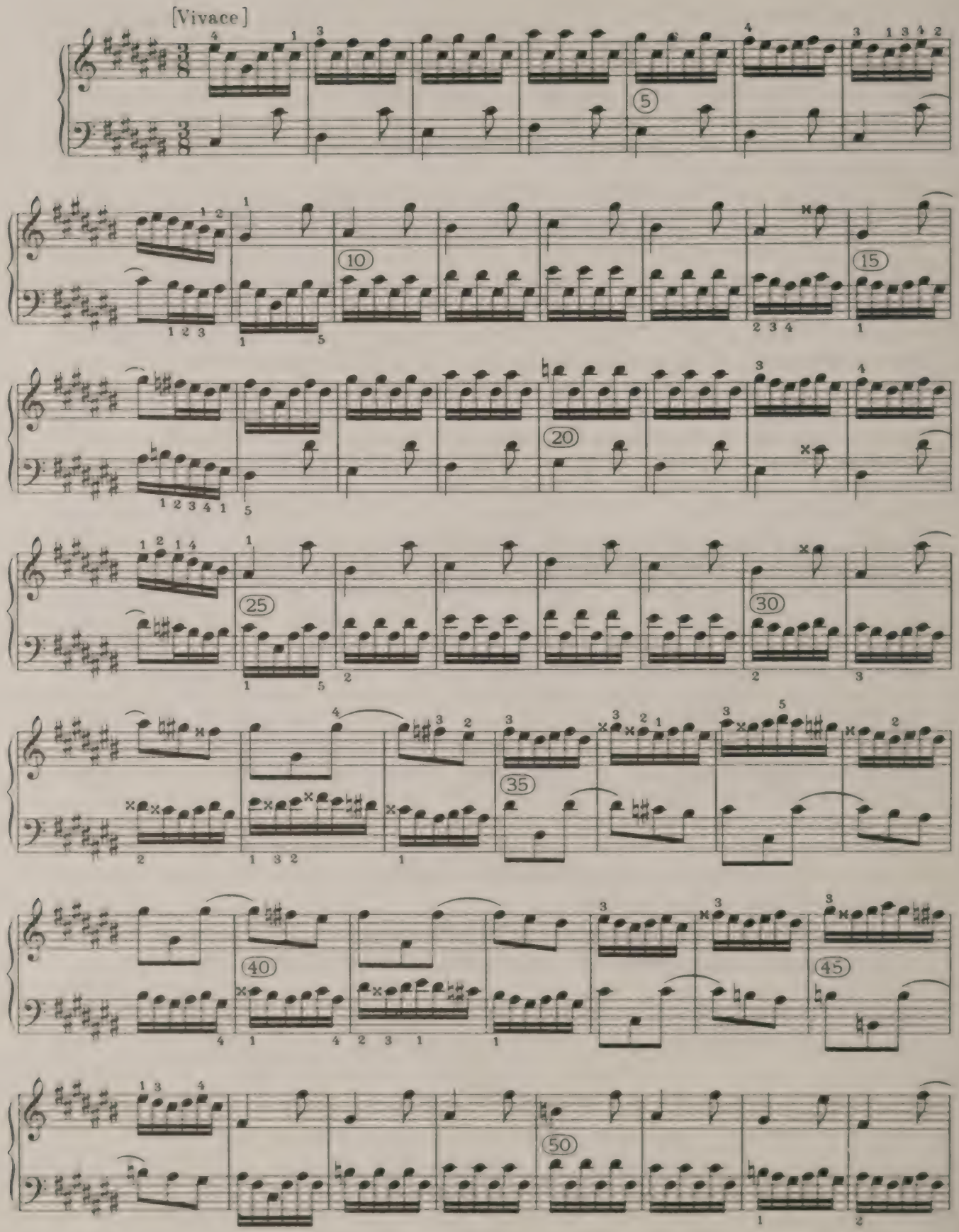
THIS Fugue is in Bach's typical key-board Triple Counterpoint, in which a lively Subject with strong rhythm and wide skips is combined with one Countersubject in flowing conjunct movement, and a second Countersubject in a few long notes forming suspensions (see bars 5-6). In such a combination all three will assert themselves clearly when the tone is evenly balanced; and in order to attain even balance on the pianoforte the sustained theme will demand the broadest *cantabile* touch. The Subject of the present Fugue comes out most clearly if the disjunct quavers (including the two in the fourth beat of the first bar) are *staccato*.

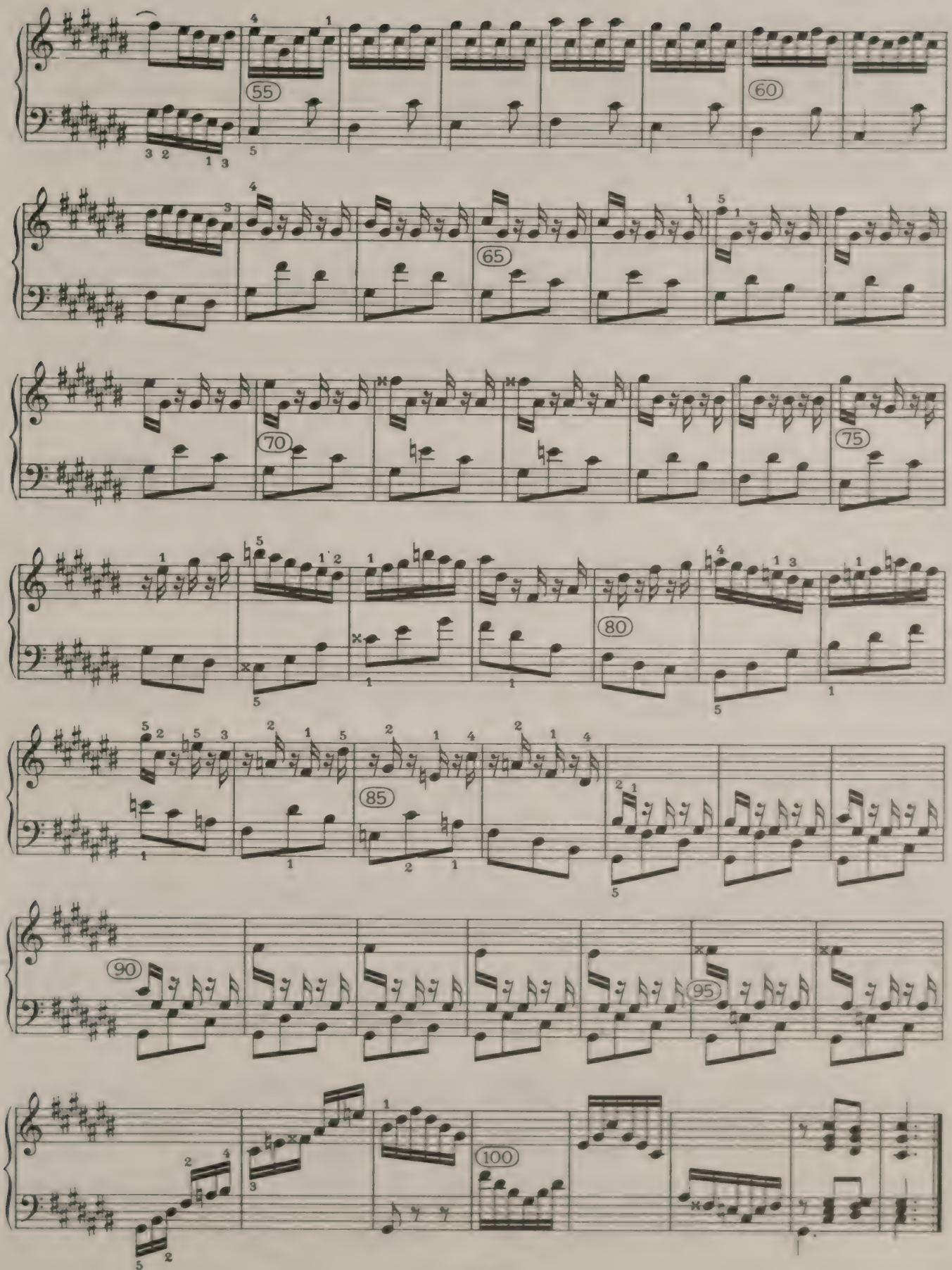
The Episodes contain much important new material. In Episode 1 (bars 7-9) the bass makes sequences of an inversion of the figure of the second bar of the first Countersubject, while the upper parts cross each other in an imitative dialogue on a new figure. It is important that this dialogue should sound like two parts, and not like one. This can be managed by bringing out only the upper part. The other will then be heard quite well as a fainter echo, and the interesting cross-rhythms and suspensions will become clear. With an even balance of tone these points are lost.

In Episode 2 (bars 12-13) the treble inverts the bass of Episode 1. In the left hand the measures just described are needed for the dialogue-figure, but it is the bass voice that should here be emphasised. Episode 3 (bars 16-18) is on the lines of Episode 1, with new upper parts arising from an incident in bar 9. The Subject and Countersubjects having appeared in E♯ minor, bars 21-22 come to a full close in that key (the shake suggested in brackets is a matter of course at such junctures). Episode 4 then develops on new lines (bars 23-24), combining the first figure of the Subject (which must be treated more lightly than real entries of the whole Subject) with the ubiquitous rolling figure of the other Episodes. Two more entries of the whole Subject-combination follow, in dominant and tonic. (It is notable that in the whole Fugue there are only two entries in other keys.) Episode 5 begins by reproducing Episode 2 with the treble transferred to the bass (bars 28-30). (The ornament here added in brackets is advisable by way of clinching the allusion.) From the middle of bar 30 to the end of bar 34 the dialogue-figure, now completely broken up and without any sustained notes, occupies the two lower parts. (One of these, preferably the bass, should still preponderate over the other to make the duet-character evident.) From bar 35 onwards the treble and bass alone work up a brilliant development of the special lines of Episode 4 with a new figure in the bass which, when the combination is reversed, settles to a steady carillon in the treble. (The shake in bar 38 is best prolonged right into the ensuing semiquavers as if they were its natural finish.) Suddenly, in the middle of bar 42 the whole Subject reappears with the first Countersubject, and, being duly answered by the long rested middle part, initiates an entire Da Capo of the framework of the Exposition. An extra half-bar at the beginning of bar 48 brings into the tonic a recapitulation of Episode 1, leading to a final tonic entry of the Subject, and thus recapitulating (displaced by half a bar) the whole contents of bars 7-12. The interrupted cadence in bar 53 inaugurates the Coda and demands a slight broadening of the otherwise lively *tempo*, but not so much as would deprive the last bar of vigour. Note in that last bar the crossing of parts whereby the disjunct quavers of the Subject are expressed. The bracketed downward *arpeggio* represents the way in which such a point was made clear on the old instruments, and there is much to be said for adopting it on the pianoforte here, as Kroll suggests.

The discrepancies as to F𝄪 and F♯ in the First Countersubject are in accordance with most of the autographs, and Bach evidently does not care for uniformity on this point.

PRELUDE III

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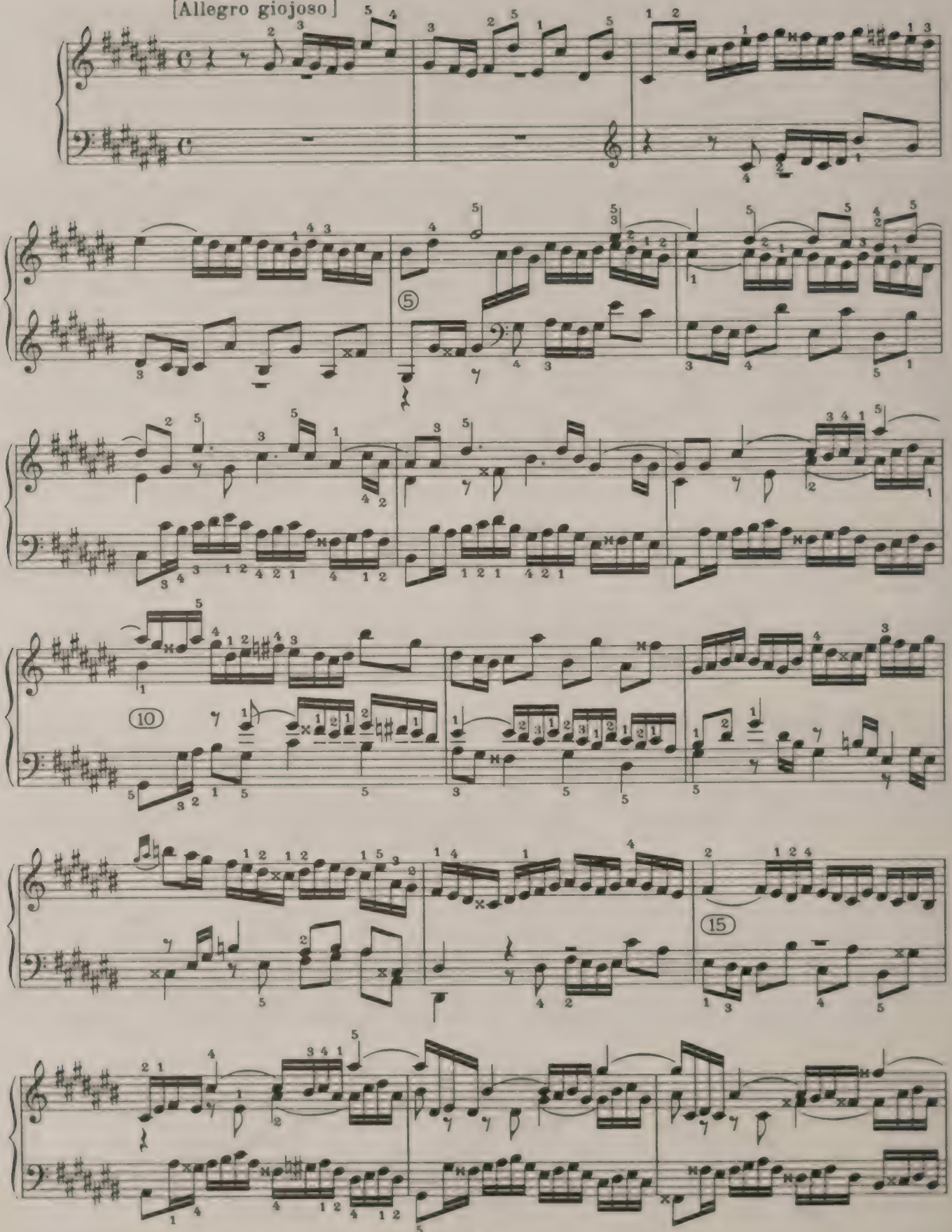
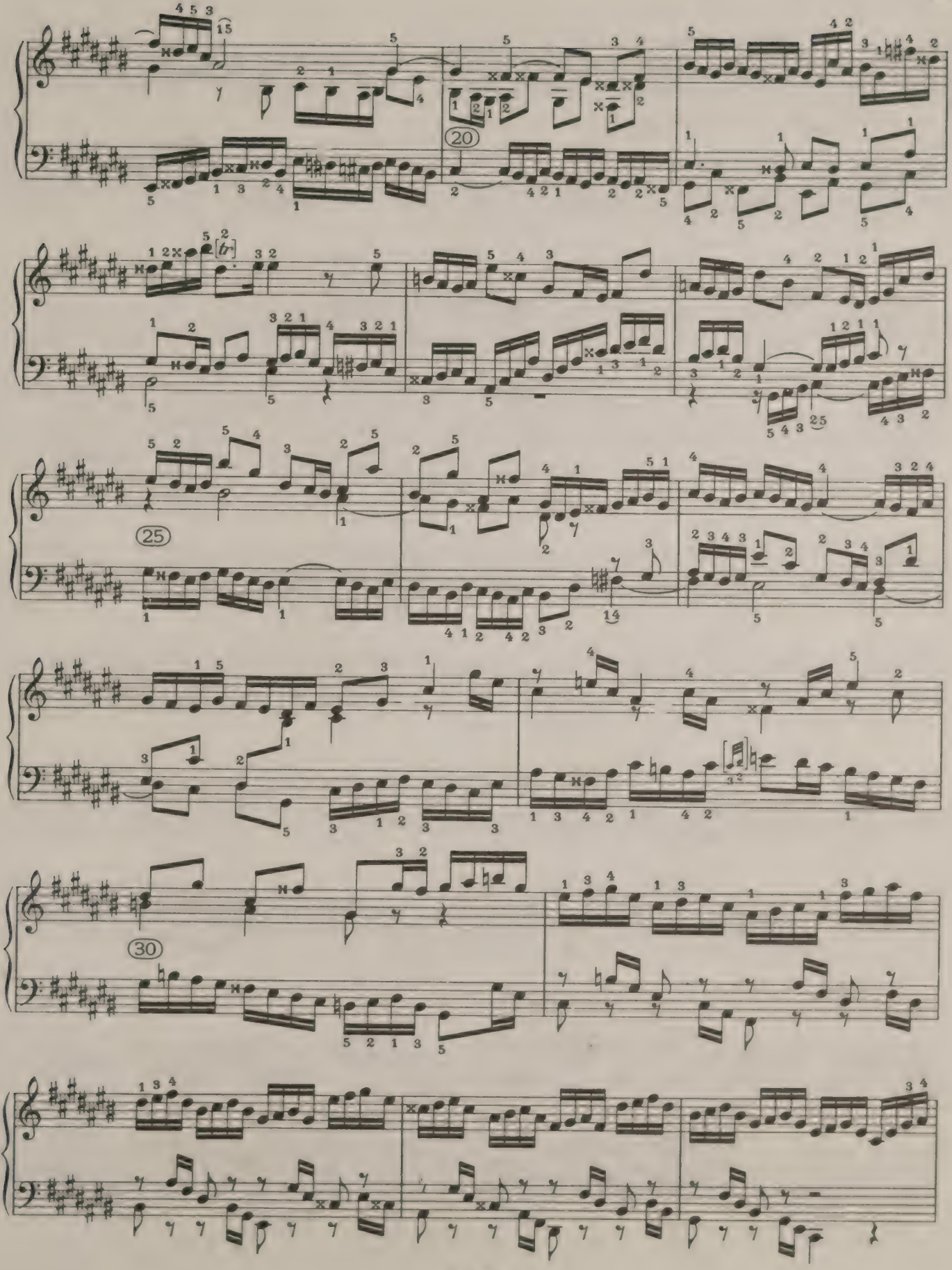
FUGUE III

a 3

[Allegro giojoso]

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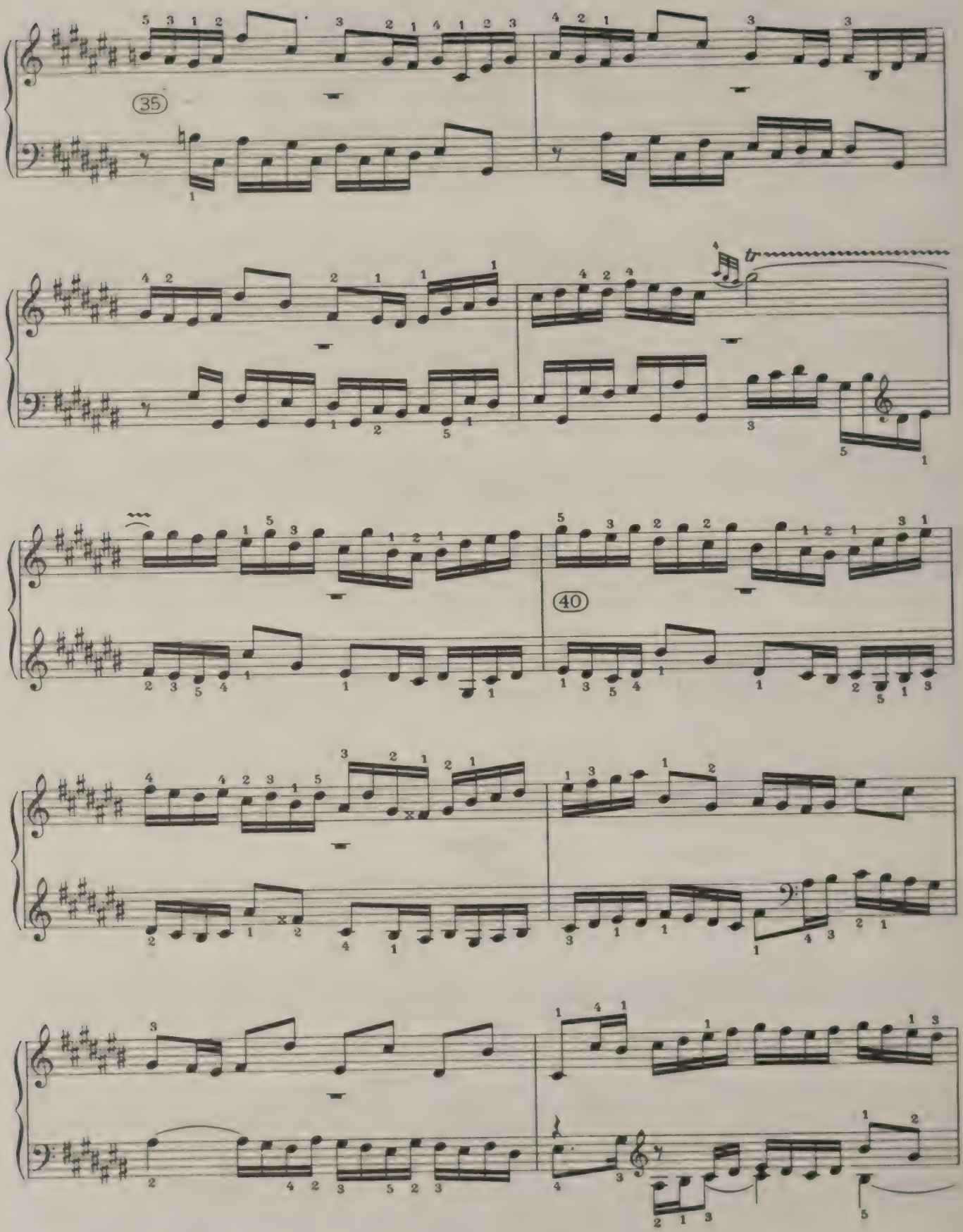
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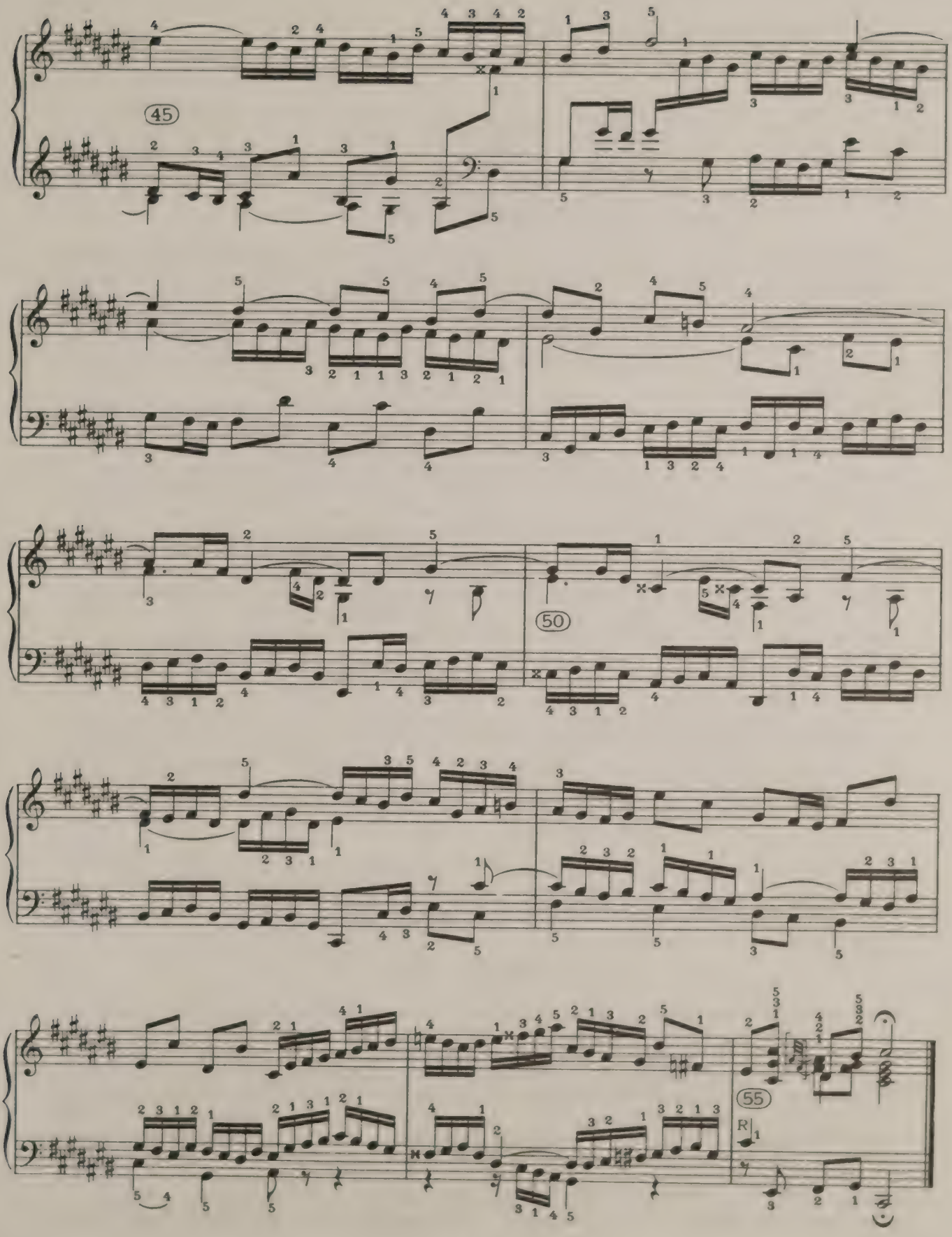
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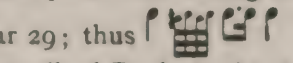
PRELUDE IV

A MOVEMENT in which the figures of the first bar are built up into a broadly melodic form, the important cadence in the dominant at bars 14-15 being distinctly reproduced in the tonic at bar 34. Bar 5 introduces other figures which are developed in the middle of the movement. Climaxes may be externally recognised by the presence of leger-lines below the bass stave, such notes being best dealt with on the clavichord as the result of a *crescendo*. But on the pianoforte it is hardly less dangerous to force the tone in Bach's pathetic melodies than on the clavichord.

The ornaments given in bold-type brackets [ ] were added to one of the autographs at an early date. However opinions may differ as to their authenticity, they are of special importance as showing, at the very least, how Bach allowed his best pupils to play his slow movements. Bischoff remarks truly that, though individually correct in style, they are never found in such profusion in a Bach autograph that has not been tampered with, nor are they to be found in another autograph of this particular prelude. All this, however, shows only (what we might have guessed) that Bach does not trouble to indicate ornaments which every "tasteful" player was supposed to include in his art of interpretation. What we have here is an unusually perfect record of the best ornaments for every point where ornament is admissible. The player must not be deprived of the power to make his own selection. Nor must the ornaments be so written out in ordinary notes as to obscure the main melody which they are to adorn. The player should first thoroughly learn the music without the ornaments, and then add them by degrees as the need becomes felt and the capacity develops for playing them naturally and lightly. The notation here adopted writes out all the ornaments as grace-notes (except the well-known ∽ and ψ); and appoggiaturas are to be taken at their own value as full-sized notes on the beat – *i.e.*, a small-print quaver is a quaver, and a crotchet a crotchet. A quite short single grace-note (or *Nachschlag*, as in the exceptional case at the end of bar 15, which is to be played before the next bar) is here written thus: Ornaments not in brackets may be regarded as absolutely necessary. No ornament delays any note of another part: *e.g.* the grace-notes in bar 13 will coincide with the G♯ and F x of the inner part. But a long ornament will delay and shorten the quaver after a dotted crotchet, as in bar 29; thus 

The ornaments all show that no pupil of Bach doubted that this was a slow movement. The rhythmic figure determines, on the other hand, that it shall not be too slow—*i.e.*, the quaver after the dot must neither drag as melody nor harshly dwell on casual transitions in the harmony.

FUGUE IV

IN this five part Fugue a short principal Subject is first developed at some length by itself, with no fixed counterpoints. The tenor of bars 7-10 reproduces the bass of bar 5, but nothing more is heard of this except a figure of descending crotchets (bars 7, 9, 10, etc.) which, developed by inversion in bars 17-18, fills up most of the texture until the close of this section in bar 35, after which it gives rise to the Second Subject. At bar 35 the First Subject is combined with this Second Subject, a theme consisting chiefly of a sequence of flowing quavers which can uncoil itself indefinitely, and so do duty for more than one entry. Note its treatment by inversion in bars 41-43, the only detached Episode in the whole Fugue, which is from now onwards entirely occupied by entries of its Subjects. A third subject is added in bar 49, a formula with an emphatic rhythm. The Triple Counterpoint thus formed is worked out in its various positions (six permutations are possible and four are used, or five if our conjecture in bar 86 be correct) until

bar 94, which begins the final section of the Fugue—a huge Stretto on the combination of First and Third Subjects.

From bar 85 to bar 94 the three upper parts are extremely difficult to unravel; and in bar 96 all the autographs give the high soprano F♯ the value of a semibreve, which would mean that a sixth part is suddenly required to account for all the entries. The ear is not worried by that, but it does demand to know what becomes of the soprano; and, if the semibreve is to stand, the soprano can neither proceed nor rest. Bischoff has found the indisputable and necessary solution of this problem by reading a minim followed by a crossing of parts.

Another problem, which remains open, is: whether in bar 86 the third part (from the top) does not cross over the second. If it does, then these parts remain crossed for the rest of the Fugue—a consequence of no concern to the listener. Also the Third Subject will alter its last note, which it can easily afford to do here as it does much more prominently in bar 94 and four other places. Lastly, there will be an imperfect fifth followed by a perfect fifth between the two upper parts at the moment of crossing, a matter which Bach seldom takes seriously. Against all this there is the almost irresistible temptation to see, in bars 85-87, another entry (in the subdominant) of the First Subject. Such an entry is well-timed: Bach is descending from a great climax produced by the bold and characteristic device of three successive entries of his Subjects all in the tonic (bars 73-83; compare the later stages of the great G minor Organ Fugue); the subsequent tonic entry in bar 89 is in the same position as the second of the three, and, coming five bars after the end of the third, is too late to add to the cumulative effect, and too soon to avoid weakening it, unless attention is strongly directed to the subdominant in bars 85-88. An entry of the First Subject in these bars exactly completes the scheme. The crossing of parts would be almost impossible to express on two staves without an eccentric use of leger-lines above the bass; so nothing can be argued from the failure of the manuscripts to substantiate it. The notation here adopted suggests the possibility without closing the question. As a matter of fact, any perceptible emphasis on the F♯ E♯ in bars 85-86 will infallibly suggest the rest of the Subject when its remaining notes are actually present in the harmony, whichever part takes them over. Perhaps this is why Bach did not trouble to settle the point. Certainly, if he wished to avoid suggesting the First Subject here, he would have had some other counterpoint than that clear skip up to the F♯ on the fourth crotchet of bar 85. One early edition has a crotchet rest before the F♯ as if to mark the entry.

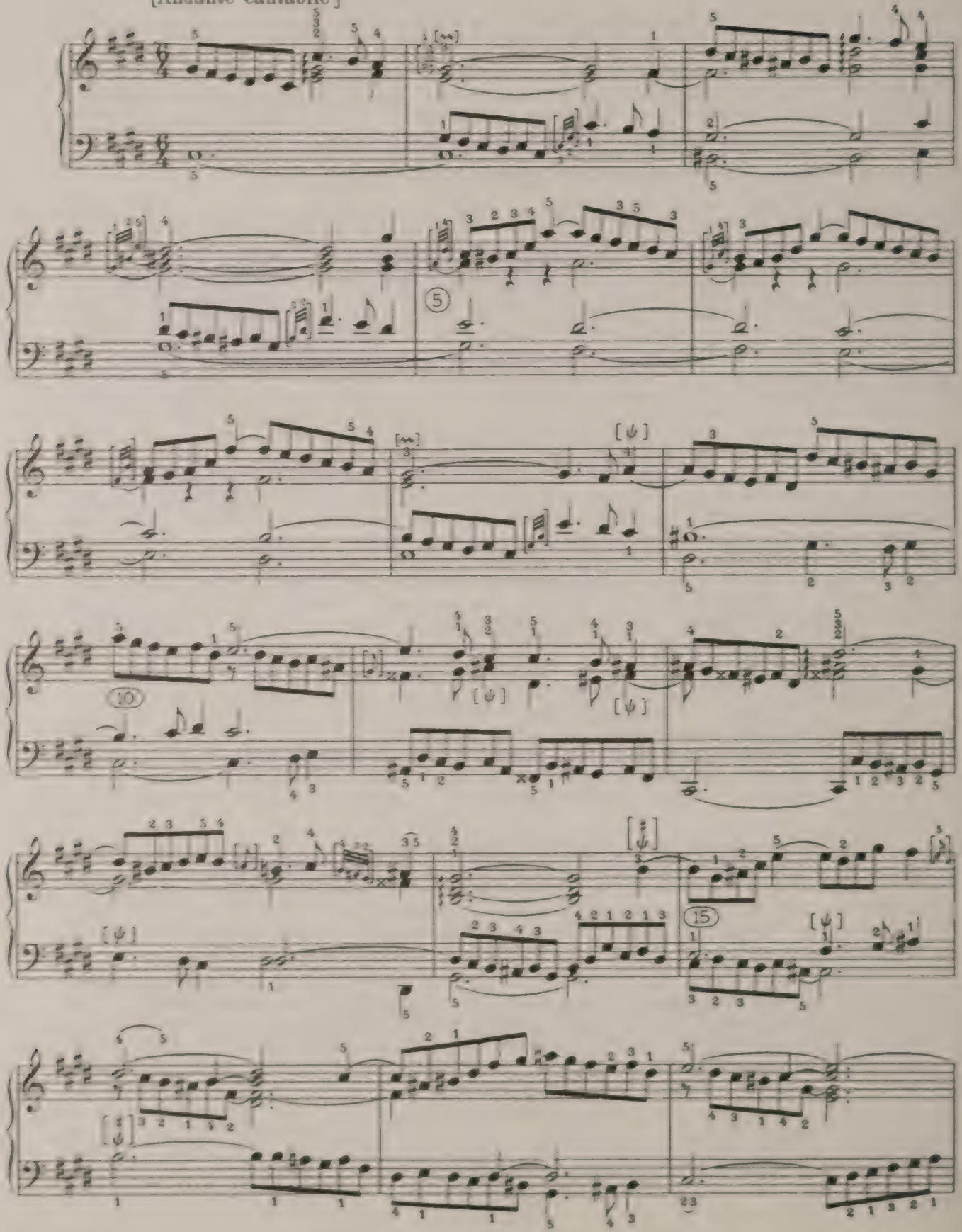
The *tempo* is a broad two in the bar (equal in pace, but not in accent, to a flowing four). The climaxes are best attained slowly from a very quiet opening (such writing as that of the first 35 bars soon puts the pianoforte into a miserable light if the tone is forced), and an almost equally quiet though decisive fresh start (perhaps after a slight pause) at bar 35. By bar 66 matters are ripe for considerable power at the bold and surprising entry in D♯ minor. Such low bass-notes as those of the great entry in bar 73 implied for Bach the full power of his instrument.

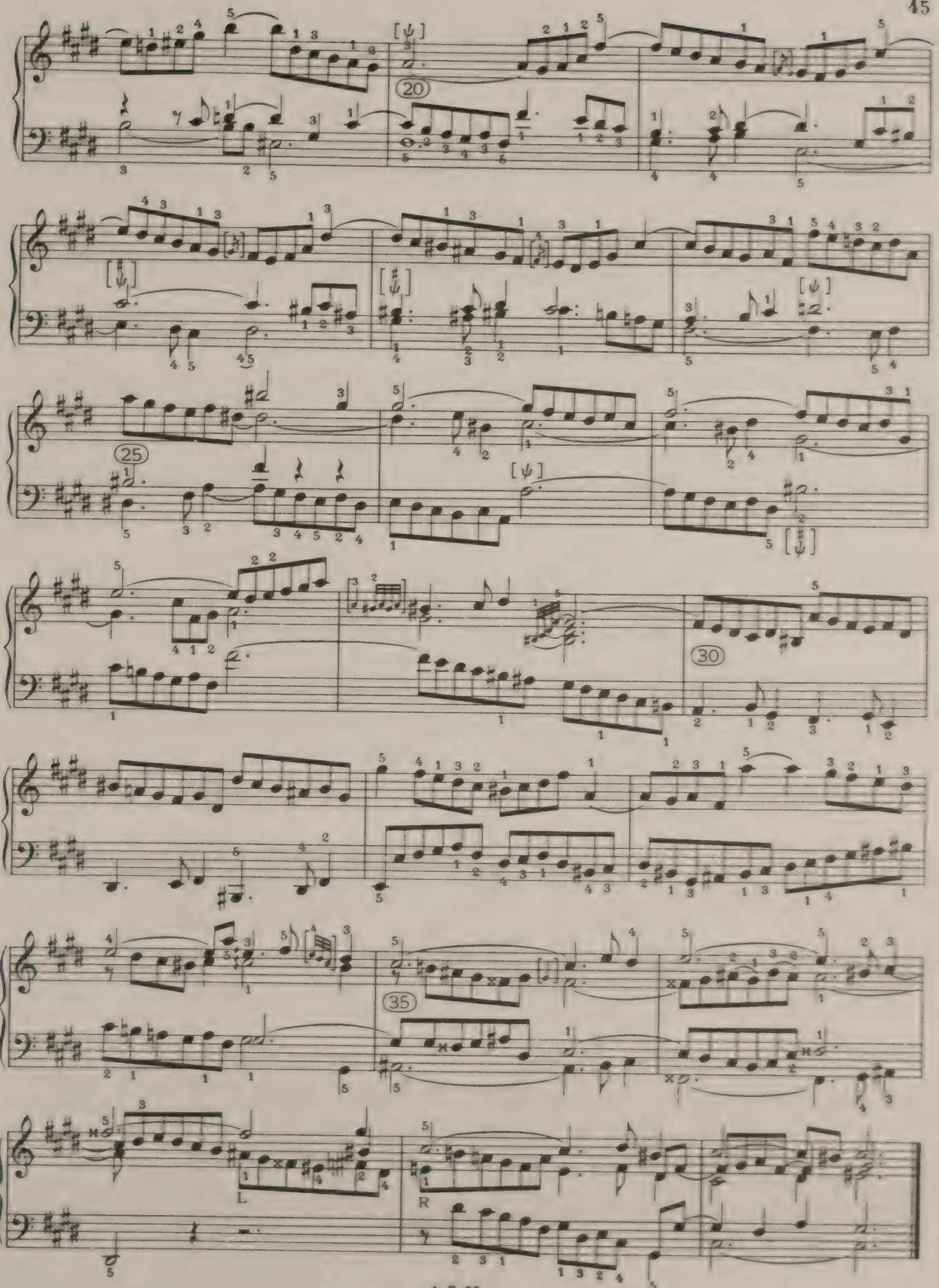
Other entries requiring notice are, (1) the soprano in bar 48, where the theorist's view that the initial semibreve of the First Subject is here represented by the last quaver, will induce an ugly detachment or emphasis of that note. A more adequate view (borne out by Bach's procedure in numberless cases) is that the figure of the whole bar becomes construed as an ornament around that semibreve; so that the Second Subject broadens out into the First with a *crescendo*. (2) In bars 54-57 the soprano may well be read as an answer in stretto at cross-rhythm.

We know from Czerny that Beethoven contrived to express the long sustained notes of the final four bars by a *diminuendo* to *pianissimo*. On the pianoforte some *diminuendo* is unquestionably necessary, but if bar 112 is still struck in full tone the suspensions and long notes can be kept alive by unobtrusive repetition, as on the clavichord, where the tiny tone could bear thus renewing without limit. On no account must the suspended G♯ in bar 112 fail to be heard.

PRELUDE IV

[Andante cantabile]

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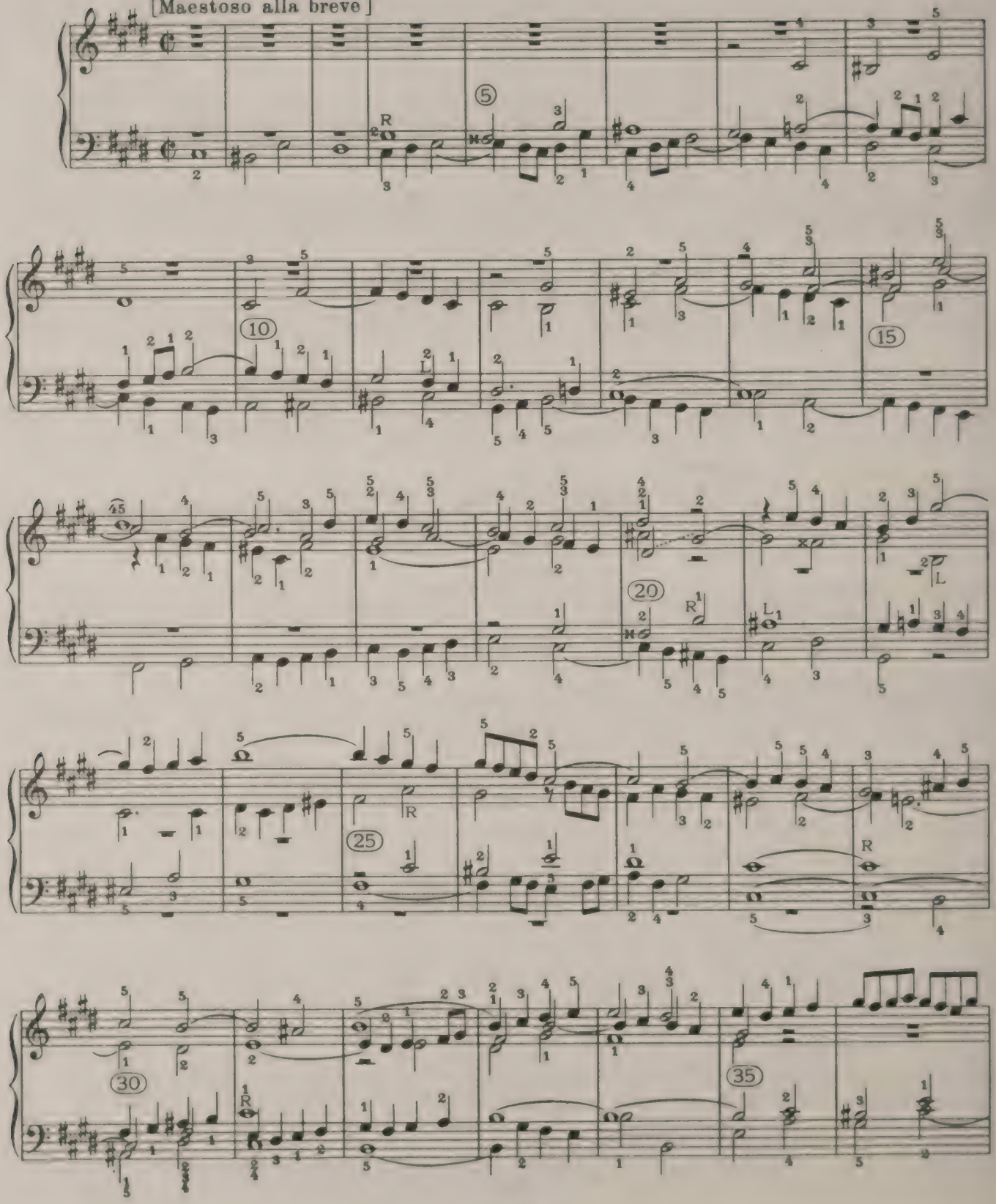
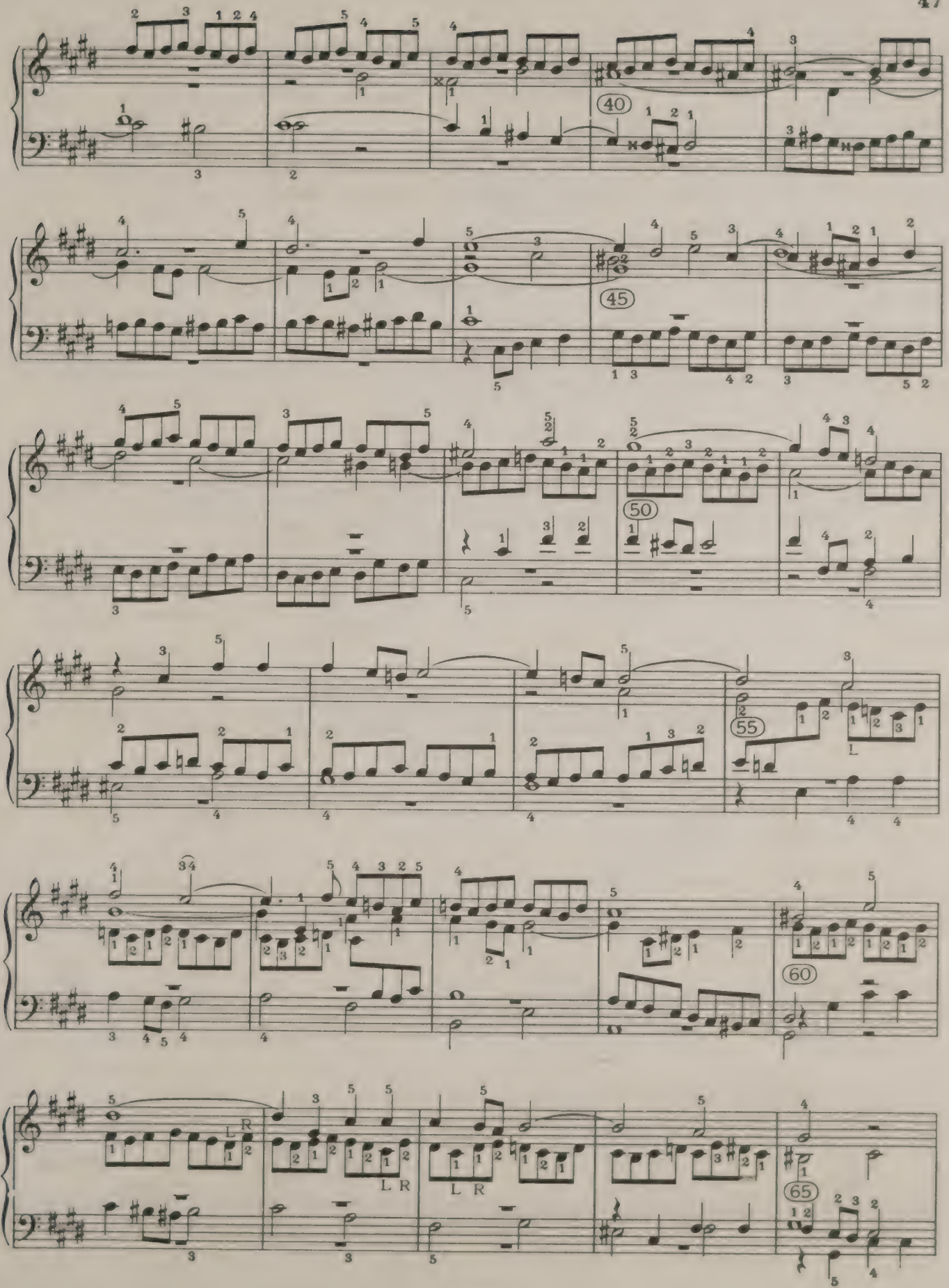
FUGUE IV

a 5

[Maestoso alla breve]

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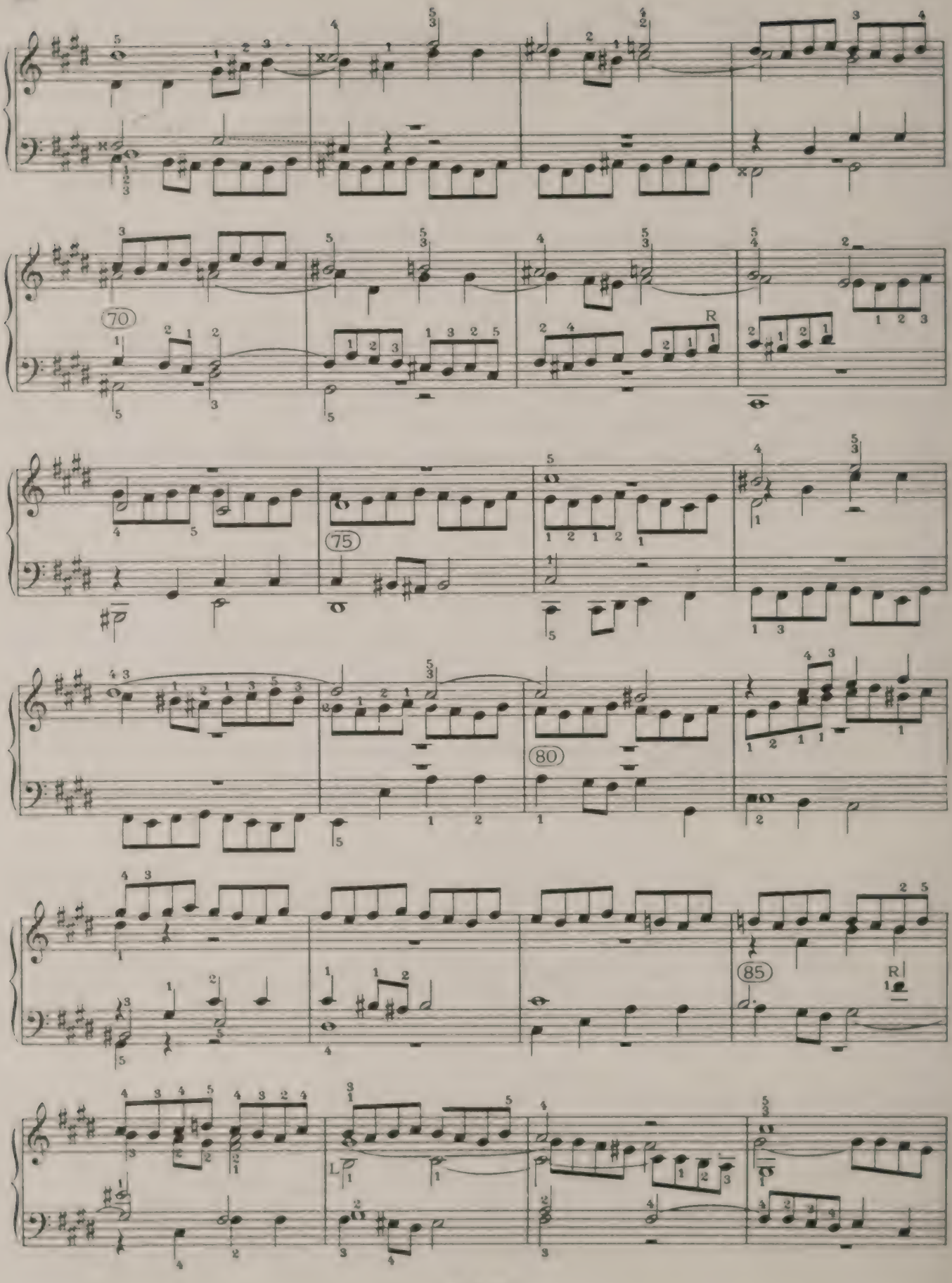
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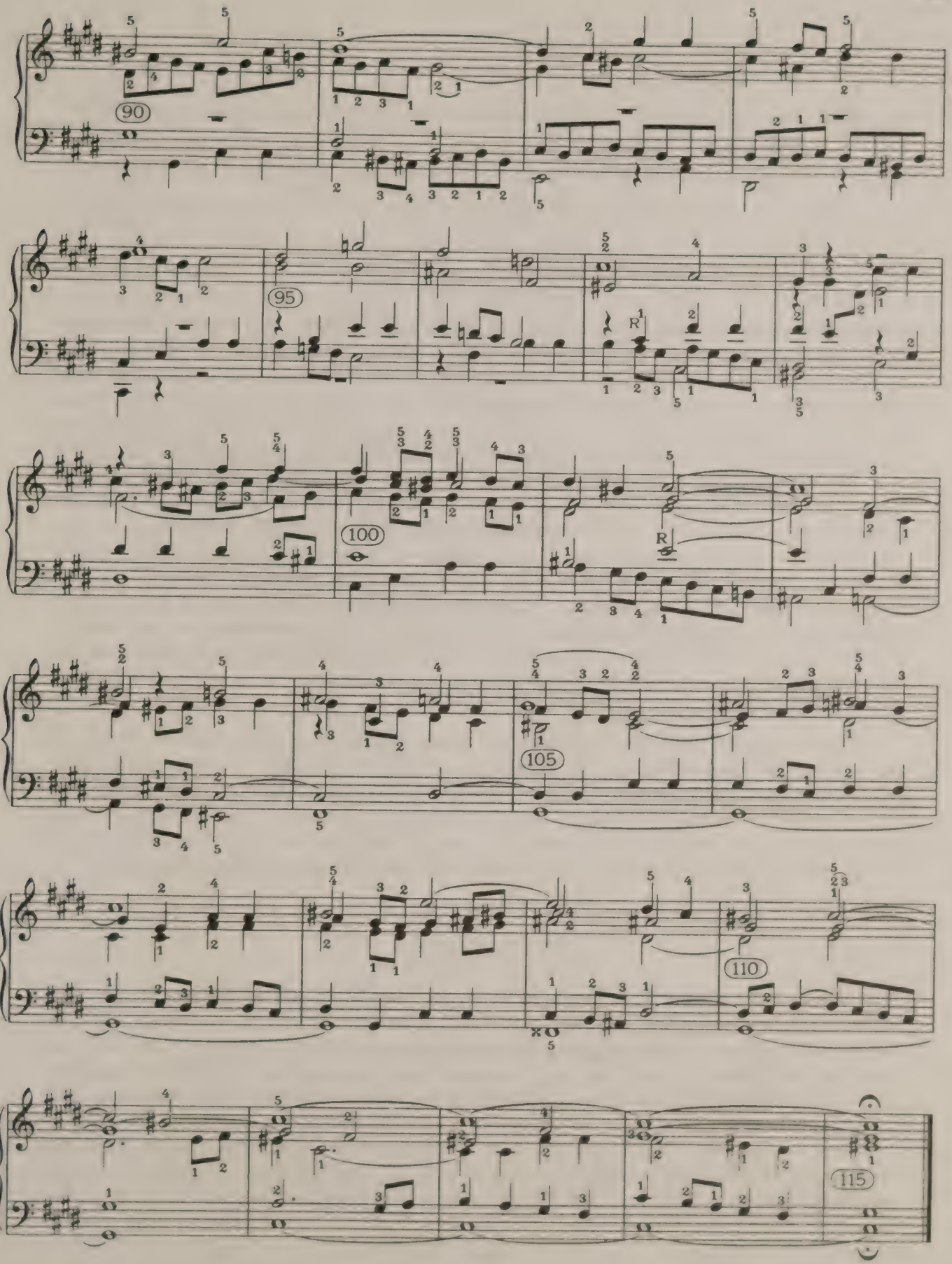
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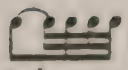
PRELUDE V

ONLY an exceptional technique or a hand capable of great stretch could execute this prelude *legatissimo* at a very rapid pace. Nor would the resulting *tour-de-force* be in any way better or more characteristic than a *leggiero*, bordering upon a finger-*staccato*, and admitting of some delicate special slurring, emphasis, or phrasing at such awkward corners as the end of bar 7 and other unexpected changes of position. All these were still more difficult on the clavichord than on the pianoforte. With such a *leggiero* touch (the basses as *pizzicato* as you please), and a lively but not precipitous *tempo*, it is easy to make a good climax by increasing the tone and becoming more *legato* when the bass A is held (from bar 27). There is no use in building up a climax any further back, for bars 20-25 are a recapitulation of bars 1-6 in the subdominant—a point that should not be obscured by any contrast of tone. From bar 30 the style becomes declamatory, and the rhythm should broaden in a cadenza-like manner to the big well-spread arpeggio in bar 33, over which a pause may be understood. The demisemiquavers (arising from the tied D, which should be well heard to sing by itself) must run brilliantly, with no broadening at the end, straight into the sharply broken chords of the next bar, which is to be understood as a typical (but not exaggerated) final *Adagio*. Both the quaver chords may be broken, but the rest of the close is in six real vocal parts.

It is very doubtful whether the bass-note of bar 33 should be A (as distinctly written in three autographs, and indistinctly in the fourth) or B as in the copies of pupils and in most printed editions. The pedal-point on A was deserted in bars 30-31, and has nothing to gain by revival here. The sound of the chord is in itself fine with A as bass, but B makes, with the following chords, an orderly progression of five steps in the bass from bar 30 to the middle of bar 34, and so gives due emphasis to the penultimate dominant when emphasis is required.

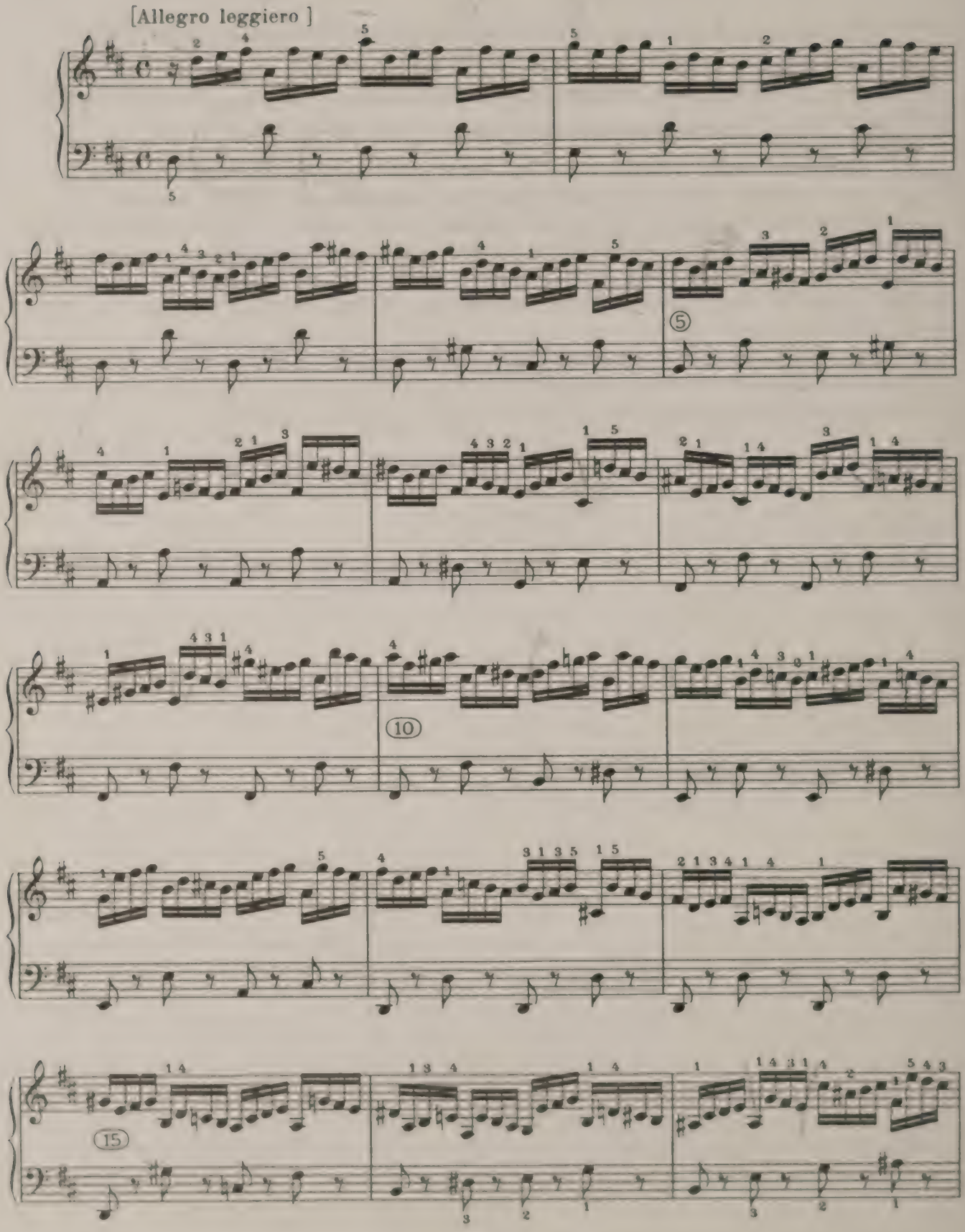
FUGUE V

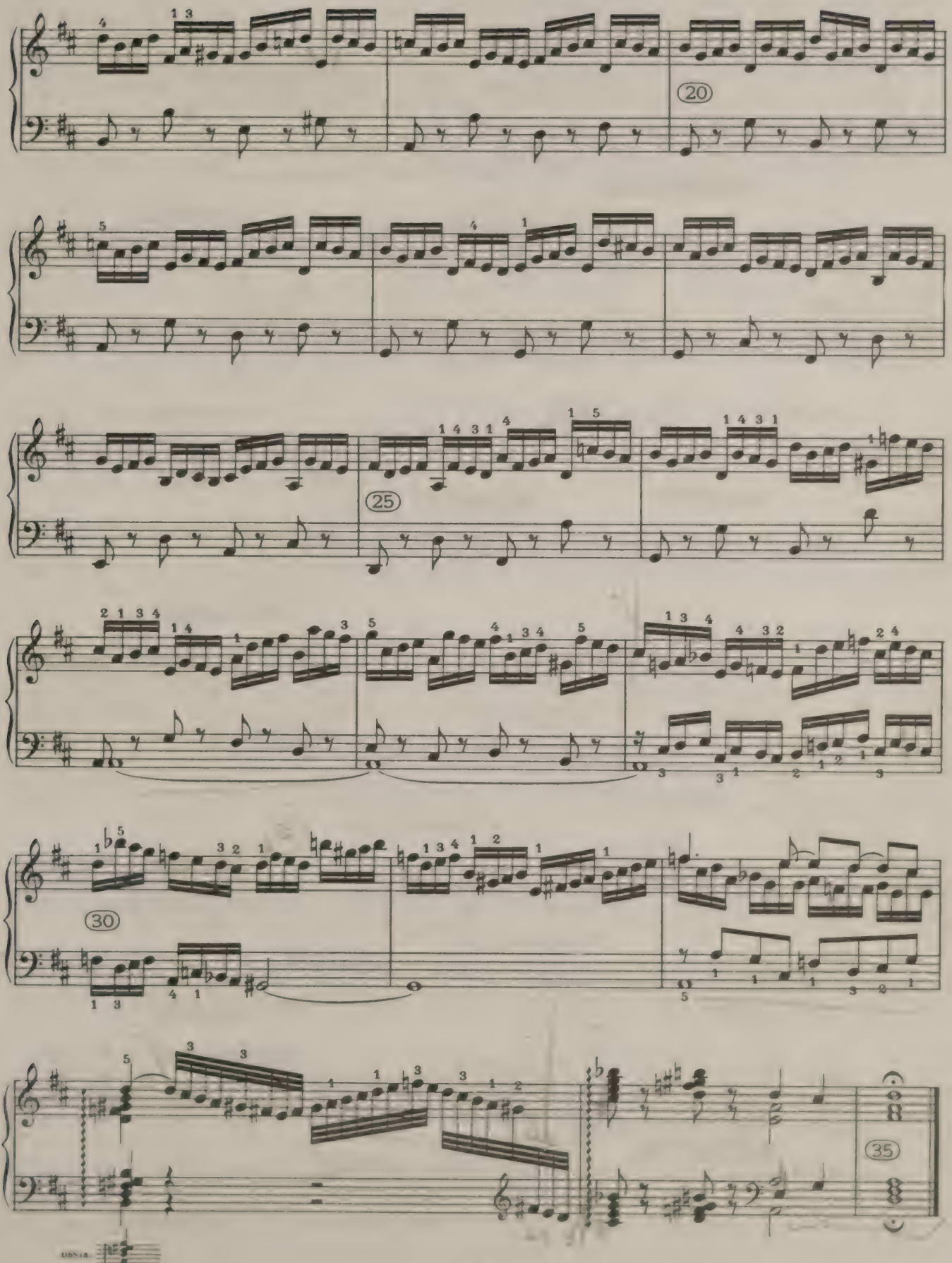
THIS is a Fughetta without Countersubject or regular Stretto, the last appearance of the whole Subject being in a foreign key and little more than half-way through the composition. After this the Subject is represented only by its demisemiquaver figure, which should always culminate in an accent on the following upward skip (*e.g.*, the minim G in the alto of bar 20) instead of accenting the first note. The *tempo* should be about that of the introduction to a French Overture—*i.e.*, fast enough to make the demisemiquavers lively without confusion on a steady processional rhythmic background. The dotted notes are to be construed *in stile Francese* (as Bach says of Fugue VI. in *Die Kunst der Fuge*), that is to say, the value of the dot varies in a way that cannot be well represented by modernising the notation. Thus, the groups of three demisemi-

quavers in bars 3, 6, 7, 8, 14, and 23, are never triplets, but are of the rhythmic type  , so that the first note of the three must be entirely without accent. They need not, however, be as slow as ordinary demisemiquavers, nor in the present instance can they be as fast as , which, however, is theoretically a possible enough reading of the old notation. The one construction which is never admissible is the triplet. Again, the dotted quavers vary according to their circumstances. The semiquaver will have its ordinary value when accompanied by semiquavers as in the Episodes, bars 9-10 and 17-19, or when the harmony demands this precise value, as in the second crotchet of bar 4; but elsewhere the tendency should be to sharpen the rhythmic jerk; and at the third crotchet of bar 22 the harmony imperatively calls for double dots (a notation Bach could not use, because Leopold Mozart had not yet invented it).

The arpeggio with short *appoggiatura*, given in brackets in bars 10 and 11, is the most probable interpretation of Bach's *Häkchen* in this passage; there being a natural tendency on the clavichord and harpsichord for the chords to break when thus approached.

PRELUDE V

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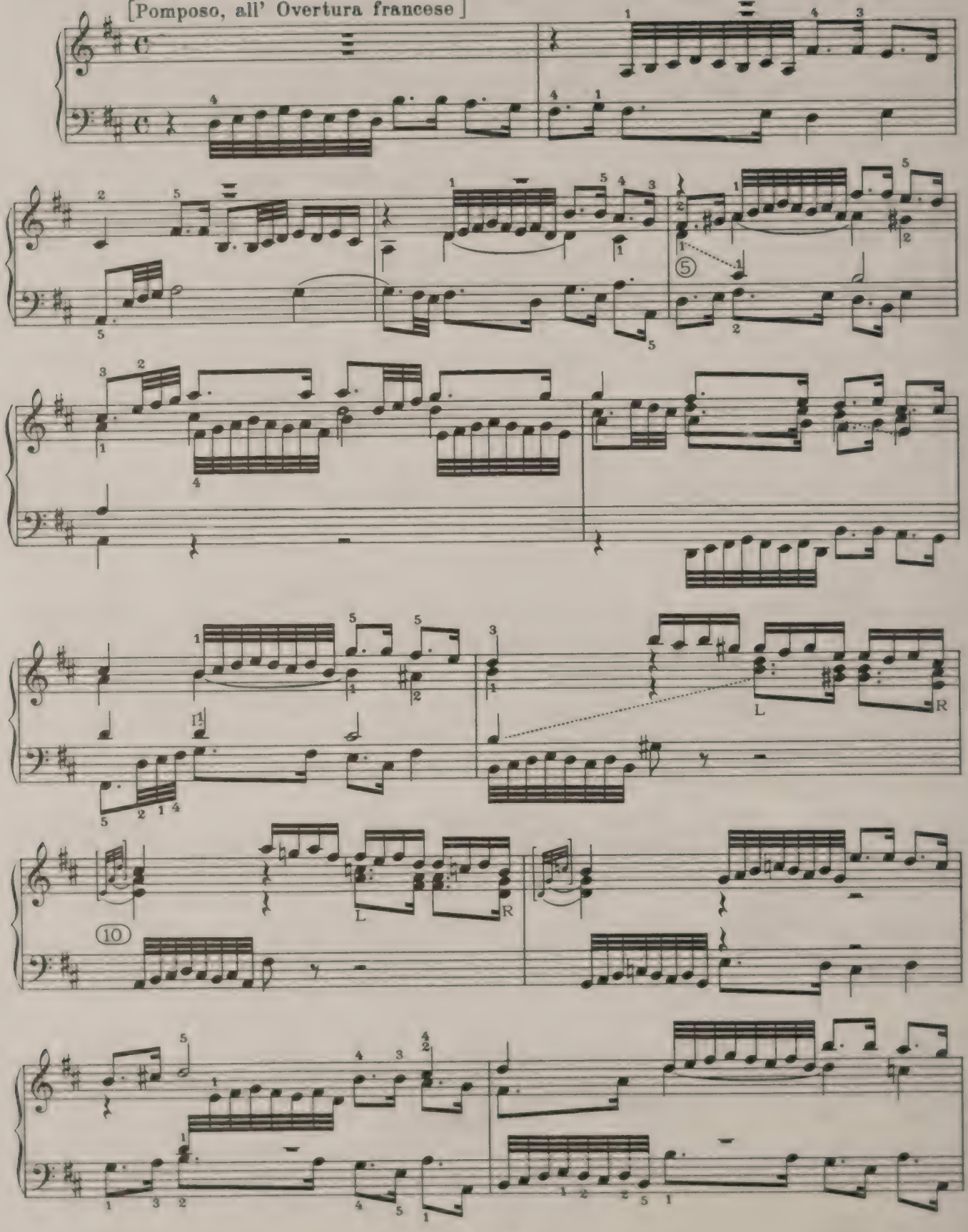
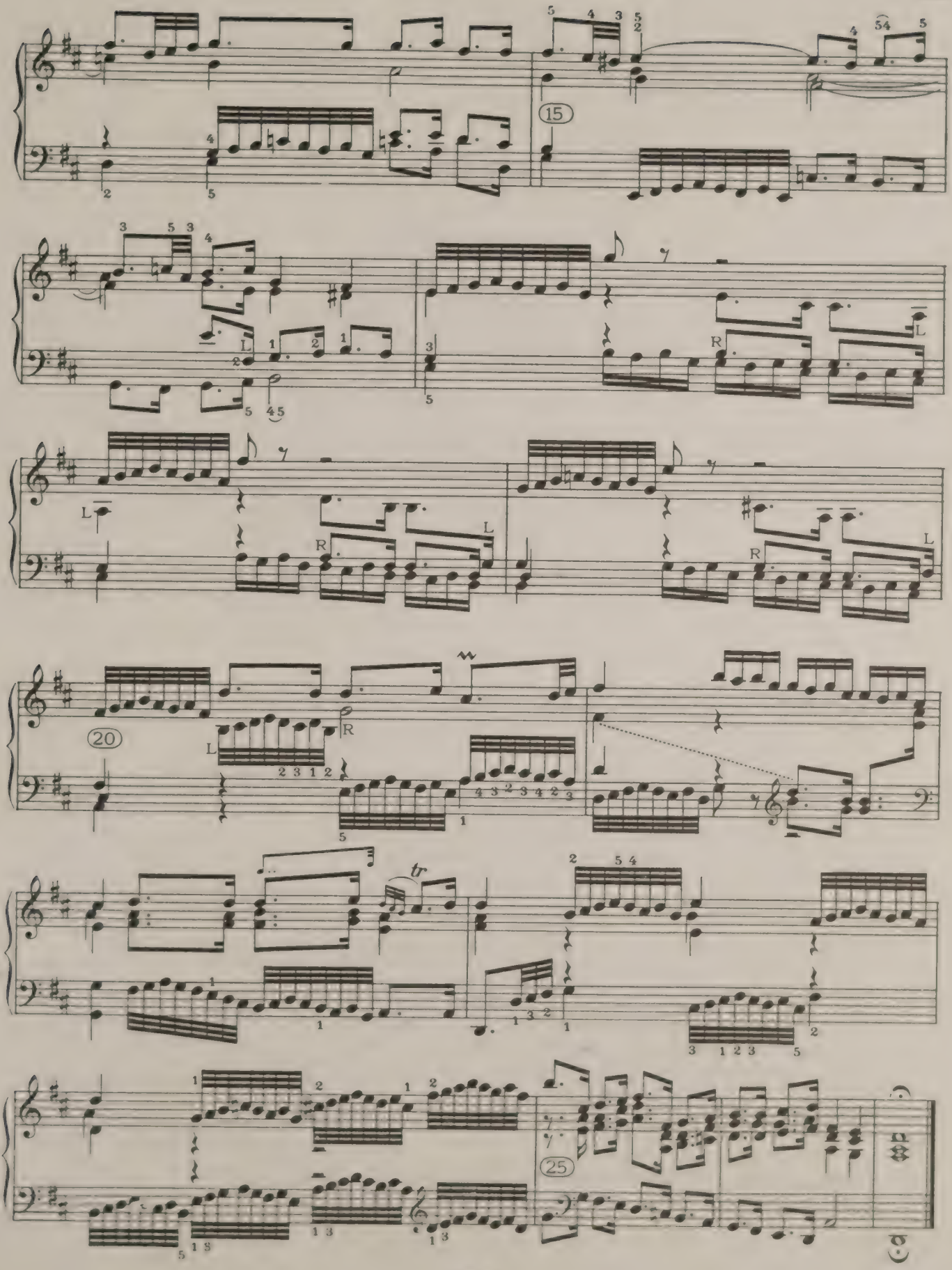
FUGUE V

a 4

[Pomposo, all' Overtura francese]

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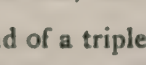
PRELUDE VI

THE best results are given here by a *legatissimo* touch throughout, with constant grip of harmonic detail and melodic outline in all three notes of the triplet—*e.g.*, the third notes throughout bars 6-14, and from bar 10 onwards the other notes besides. The repeated notes in the bass should be almost tied, like the quavers in Chopin's B minor Prelude. The *tempo* is a very moderate four in the bar, but not an eight. The first note in the right hand should be understood as the end of a triplet; thus 

The climax is built up with great boldness and subtlety by means of a pedal point. not on the usual dominant, but on the tonic, beginning at bar 15. The sudden plunge in the bass from the tonic to G♯ in bar 21, and the chromatic steps from thence around the dominant are matters of great moment. Notice also the F♮, E♭, and D in the second half of bar 20 in sixths with the left hand. The G♮ at the end of bar 22 is another powerful rhetorical point in this most impassioned movement. (Make no mistake about the C♯ in the sixth quaver of bar 21).

The last chords should be slightly broken. Two of the autographs tie the treble D's—a reading which Bach rejects elsewhere as producing a bad effect of octaves with the bass.

FUGUE VI

THE Subject, which is treated by Inversion and in various kinds of Stretto, is also to be brought out distinctly even in those entries which represent merely its first figure, or which (as in bars 8-9) come in a new part of the scale and alter its intervals.

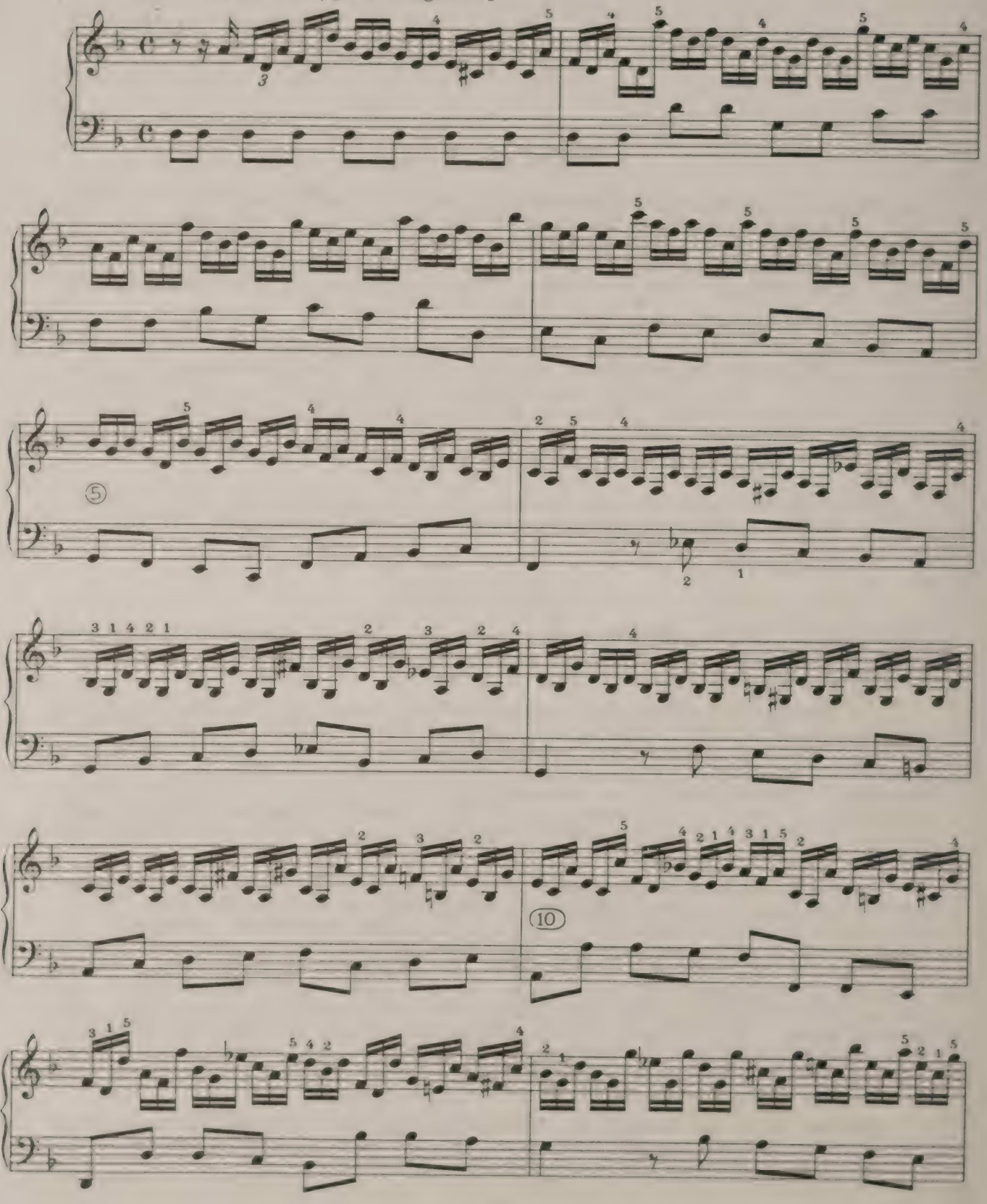
The slur, *staccato* dash, and shake in bar 2 are Bach's own marks, and should be carefully reproduced in all complete entries, direct and inverted. Some good MSS., and most old printed editions, have turns (∽) on the third crotchets of bars 9-11. This is an anachronism belonging to no style before that of C. P. E. Bach, and conceivable only in a *tempo* far too lively for the expression of the Countersubject and such complex modulations as those of bars 15-16. What the Episode of bars 9-11 really demands on the third crotchet is either another *staccato* mark, as given by Bach himself in the parallel passage (bars 30-32), or the thematic shake, which should always have its final turn.

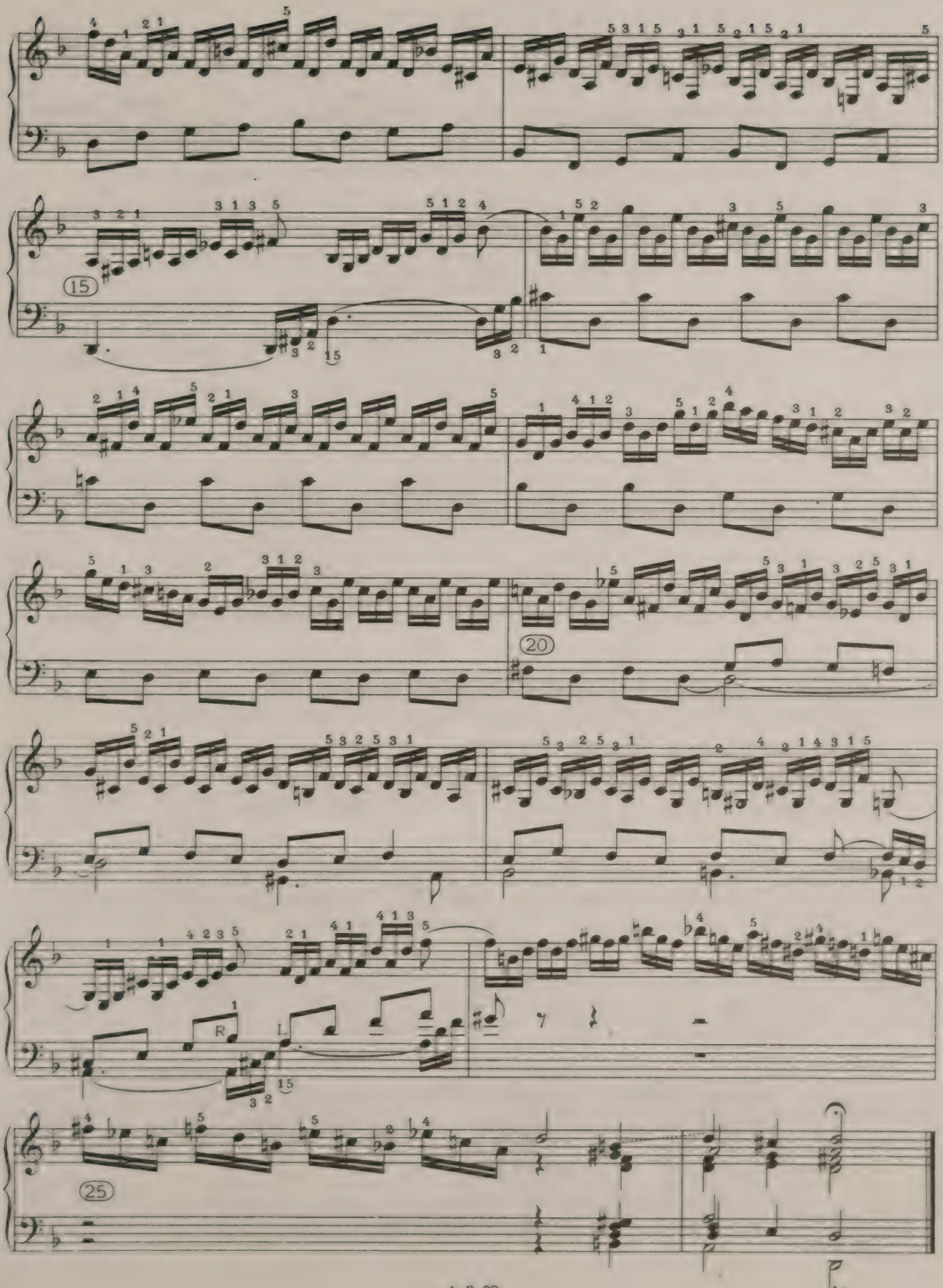
The Countersubject (which is sometimes shared between two parts) demands an expressive *cantabile* tone and quite as much distinctness as the Subject. Its final crotchets in bar 5 do not allude to the Subject, and should therefore (in spite of good MS. authority) not be detached. Nor should its second semiquaver figure (bars 4-5) become confused with the semiquaver group in the Subject, which Bach has phrased specially. It will produce all the more effect when it drifts into the second bar of the Subject in bar 12. It underlies the Episode of bars 9-11, and its later free permutation in bars 30-32; and it is inverted in bars 25-26, over a figure of the inverted subject. The first figure of the Countersubject is developed in bars 15-16, and comes to a climax in bars 36-38. The bass entry of the Subject in bar 34 did not originally fill its crotchets out with quavers in bar 35; but Bach found himself compelled to make this variation in order to avoid octaves with the treble.

The four bars 17-20, closing in the dominant, are reproduced with decidedly symmetrical effect in the tonic in bars 39-42. (The autographs are all against reading C♯ in the bass of bar 40; but it is required by the sense and the parallel with bar 18.)

PRELUDE VI

[Andante con moto, quasi allegretto]

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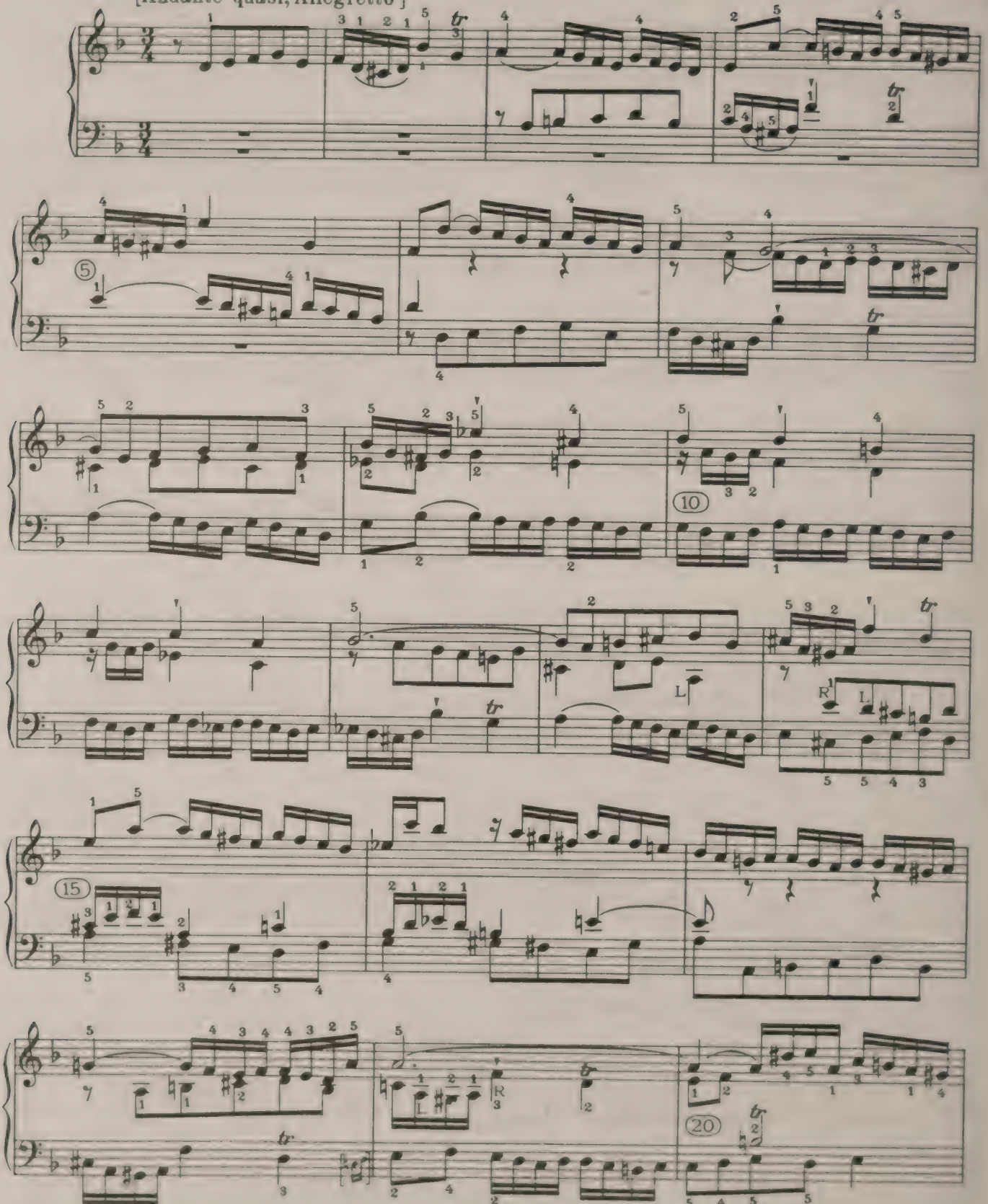
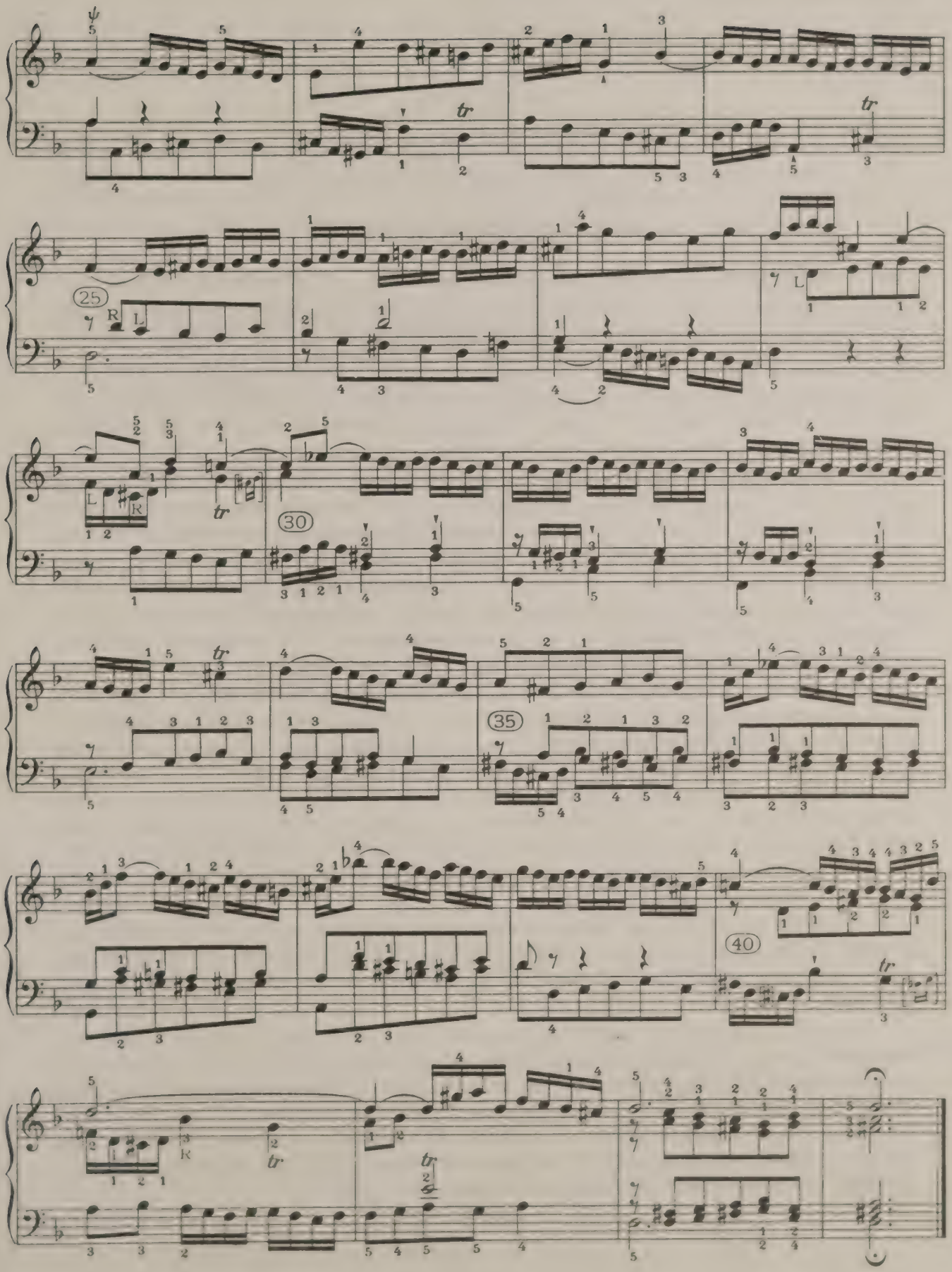
FUGUE VI

a 3

[Andante quasi, Allegretto]

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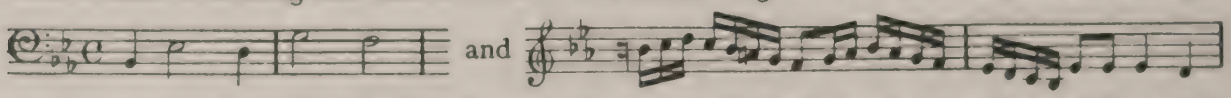
PRELUDE VII

THIS Prelude is nothing less than a Toccata and Double Fugue. The two Subjects of its Fugue



are foreshadowed in a typical Toccata-Introduction, beginning with the running figure (bars 1-9), and continuing with a four-part adumbration (in close Stretto) of the sustained theme, in the usual style with which Bach (after trying the action of the instrument in runs) would, as he put it, "see whether the organ has good lungs" (bars 10-25).

All this Introduction should be broad and free; the opening deliberate, with the demisemiquavers of bar 8 breaking away naturally, gradually, and with increasing momentum till brought up in the cadence. (The bracketed trill, beginning with the upper note and ending on the dot, is always to be understood in such places.)

The sustained passage cannot be too *legato* and harmoniously full; and its climax may be initiated by marking well the appearance of the completed version of the future subject in the bass at the last crotchet of bar 18. The earlier completed entry in the bass of bars 12-14 should also be distinctly heard.

At bar 25 the real movement begins; the *tempo* is a moderate four in the bar, appreciably faster than the slow ruminating *tempi* appropriate to the Introduction. The only theoretical irregularity in this four-part Double Fugue is the extra semiquaver figure in the soprano of bar 26 which anticipates the genuine answer in bar 27. The entry of the sustained theme in bar 30 is in the alto, the tenor being at the moment above it. This theme lends itself to close Stretto as the Introduction has shown while the theme was not yet shaped, and as is now strictly carried out in bars 35, 38-41 (three voices; mark the C in the bass of bar 39), followed at once by bars $41\frac{1}{2}$-43, in which the soprano (with its complicated crossing below both alto and tenor) drifts from the Second Subject into the first.

The combination of the two themes is in the unusual Double Counterpoint in the eleventh, of which the Inversion is given in bars $58\frac{1}{2}$-59 and (reinverted in the octave) in bars 47-48, and 49-50. The point of this device is that (as with Inversion in the twelfth) it alters the key-relationship of the pair.

Throughout this Double Fugue it is important that mere counterpoint made from the semiquaver figure (as in the Introduction) should not be brought out with the emphasis due to the whole theme (as quoted above). On the other hand, every allusion to the sustained theme should be emphasised, as its long notes cause all the harmonic suspensions in the fabric (*e.g.*, the two minims in the bass at bar 42 are a valuable contribution to the cumulative effect). The solitary occurrence of the inversion of the semiquaver figure in the bass of bar 67 is a special rhetorical point, and should be marked as a climax.

FUGUE VII

AFTER so large a Prelude (itself a complete Toccata with Double Fugue) the whole point of this Fugue is the contrast given by something delicate and subtle. Even the climax afforded by the low bass of bars 32-33 should not force the tone above a *mezzo-forte*. On the clavichord the low bass would rattle if not given time to speak, and would always speak prominently. But it would not overweight suspensions in the upper parts.

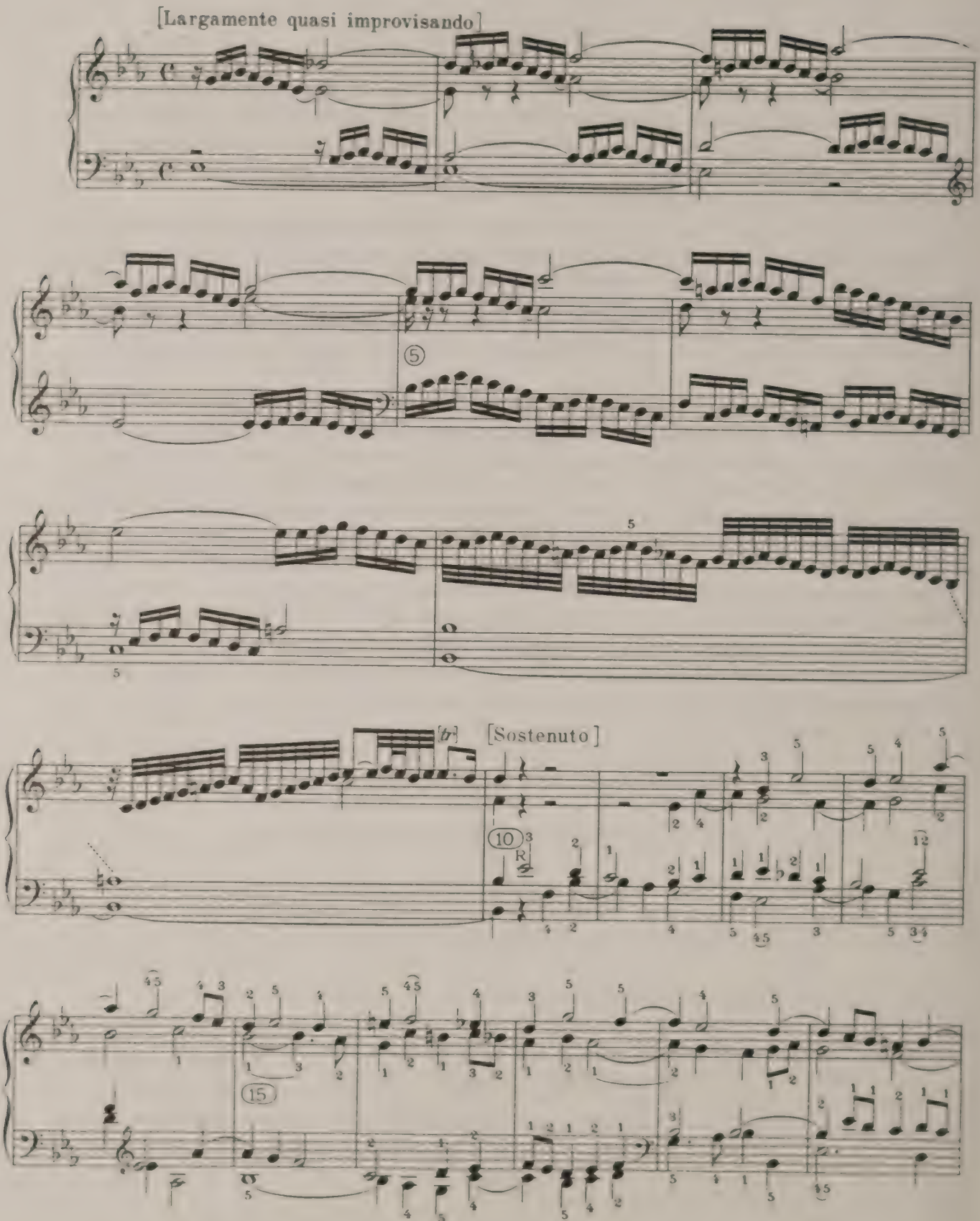
The *tempo* of this Fugue is much the same as that of the full flow of the Prelude. The touch is light, and quite *legato* in the Countersubject (which begins at the second quaver in the right hand of bar 3), otherwise the sequence of harmony in bar 6 would sound crude.

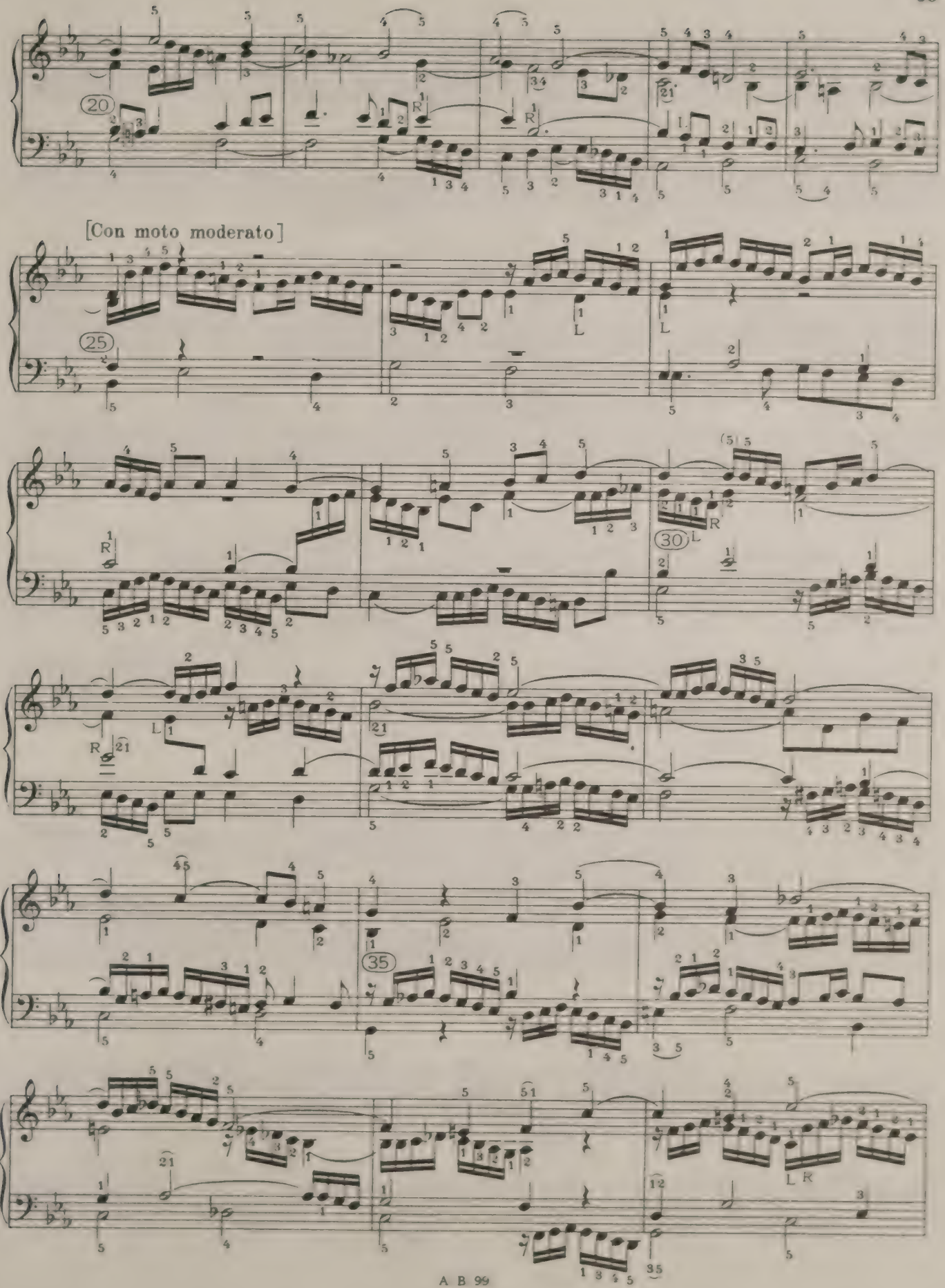
A melodious non-*legato* is desirable only in quaver figures peculiar to the Episode, except perhaps in the pairs of quavers in the Subject. (For Bach's views on such phrases see the *Et in unum Dominum* of the B minor Mass, according to his own marks. He does not care for uniformity.)

The Episodes all base themselves on the semiquaver arpeggio figure that ends the Subject. Episode 1 occurs (as constantly in Bach) before the last voice has entered (middle of bar 4 to end of bar 5). Episode 2 (middle of bar 7 to end of bar 10) treats the figure imitatively, together with an allied but virtually new quaver figure, forming a kind of easy triple counterpoint, of which a permutation appears in Episode 3 (middle of bar 12 to middle of bar 17). Episode 4 (bars 19-20) is a free permutation of Episode 1. Episode 5 begins with sequences on the whole first bar of the Subject (bars 22-23), which must not be given with the emphasis of real entries; and continues (in bars 24-25), with figures virtually new, though traceable to the semiquaver arpeggio and, by inversion, to the quavers of the Countersubject. Episode 6 (bars 27-28) carries on the new part of Episode 5. Episode 7 brings to a climax the line taken in Episodes 1 and 2.

The shake at the end of the Subject may have the ordinary final turn. It can always be supplied to the Subject whenever it is not impossible to play. Even in bar 27 a single ~ may well be attempted.

PRELUDE VII

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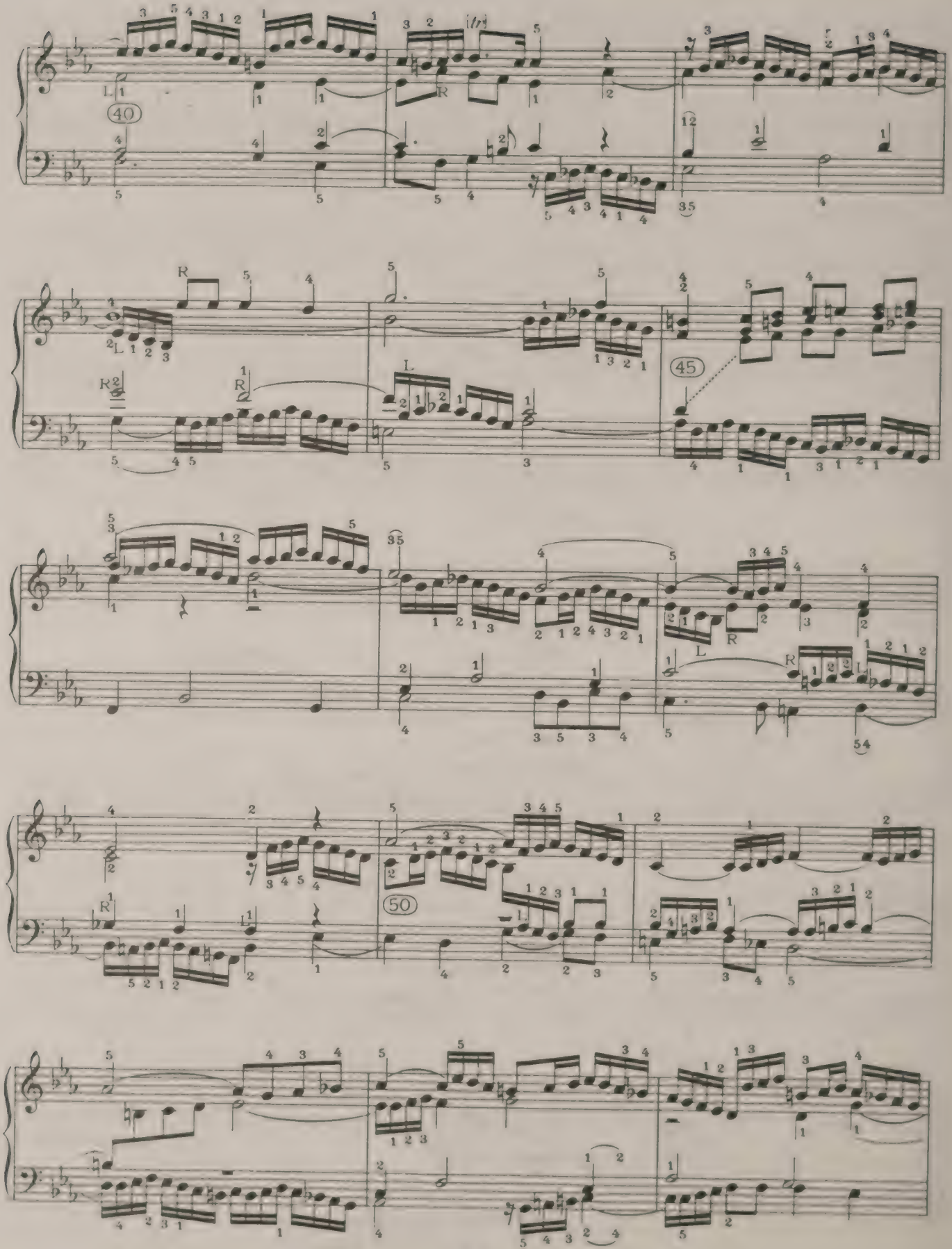
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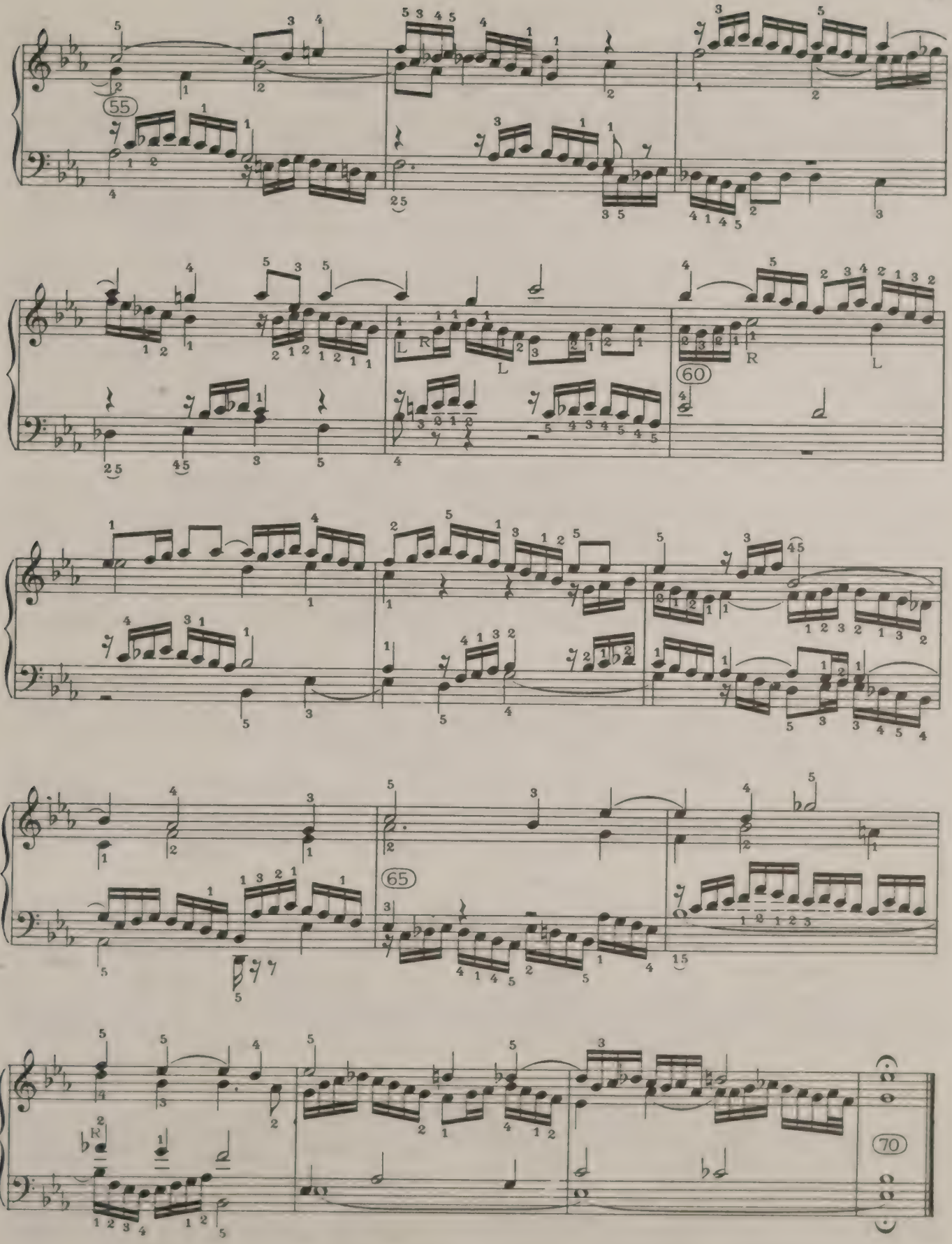
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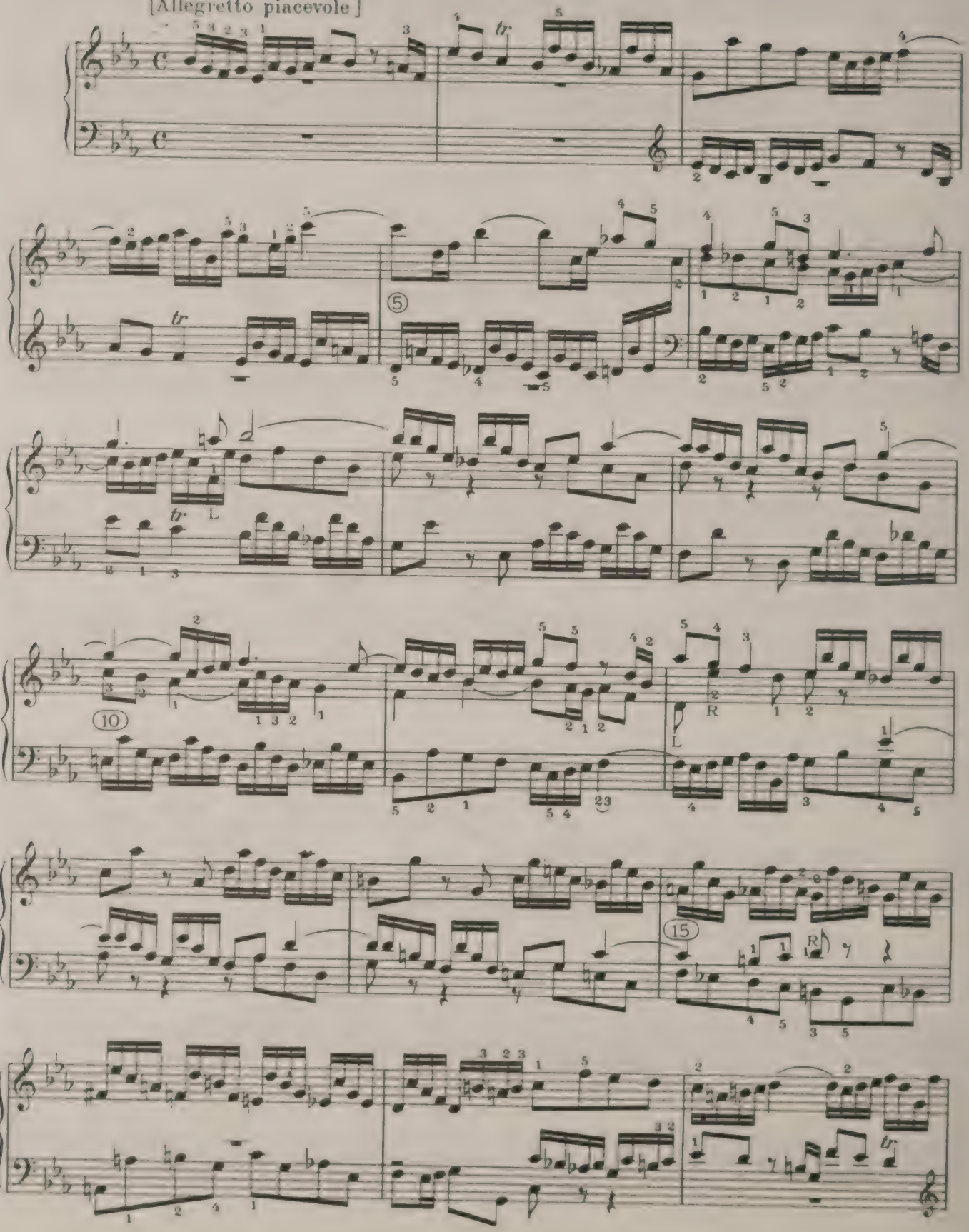
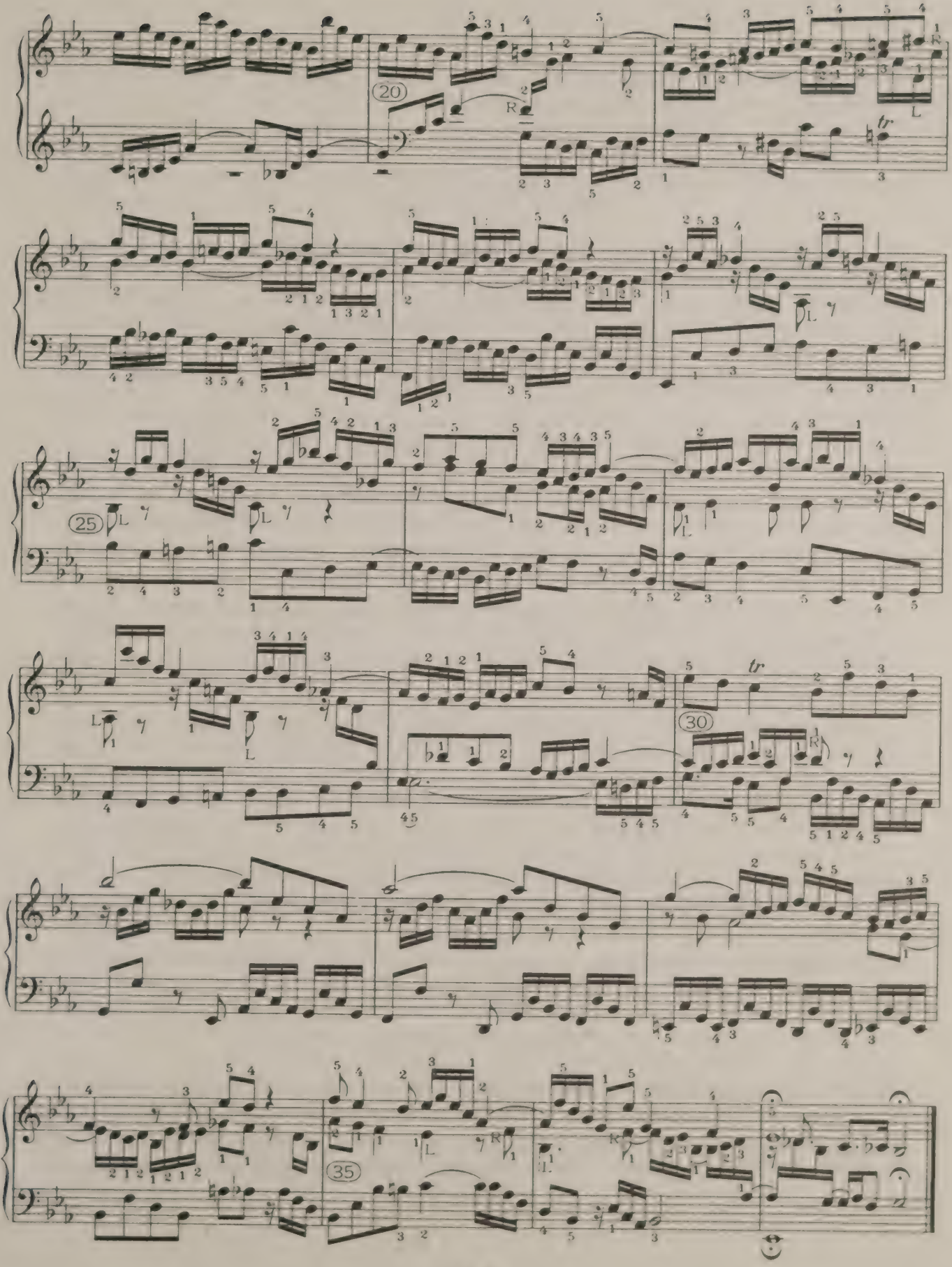
FUGUE VII

a 3

[Allegretto piacevole]

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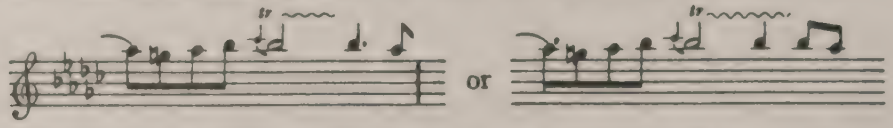
PRELUDE VIII

THE chords marked with the arpeggio-sign are so marked by Bach himself, and should be broadly spread, with plenty of singing tone on the top note. Other chords throughout this Prelude may also be slightly broken. The sign ~ throughout is best interpreted by an ordinary long trill, beginning (according to rule) with the upper note and running straight into the following semiquavers. In bar 19 this shake may begin by making a heavy *appoggiatura* of the upper note and then shaking until the next beat, or even until the last crotchet, thus:



In any case, notice that the crotchet after the dotted minim will become a quaver, so as to chime with the prevalent dotted crotchets. (It is better for students of Bach to learn such cases so as to be able to apply them on principle elsewhere, than to trust to a modernised notation which represents the facts crudely and with a false precision.)

The shake in bar 24 should have a final turn; that in bar 15 should run straight into the following note; that in bar 28 stops on the dot, and the ~ in bar 36 is quite short. The *appoggiatura* in bar 36 is in this edition noted as a crotchet, that being its best real value here. Some of the best MSS. do not give it.

The *tempo* is fixed within narrow limits, on the one hand by the details in bars 12-14, which should fall naturally into their place without need for noticeable slackening, and on the other hand by the minim chords which should not lose their swing as grouped in triple time. Within their firm frame-work the declamation should be free and impulsive, the longer notes giving rise to the semiquavers as if in the same breath. A good test for the naturalness of the rhythm is given in bar 18 by the fact that, if the two semiquavers in the treble are lightly delivered, no desire will be felt to read F♭ instead of Bach's F♮; though, meanwhile, the bass will be asserting F♭ strongly and (as suits the clavichord) broadening in its declamation as it gets lower.

In bars 31-35 the clavichord has powers of *crescendo* quite as effective as anything the pianoforte can do here.

FUGUE VIII

THIS Fugue is occupied entirely with its Subject, direct and inverted, partially and wholly augmented, and combined in various Stretti. There is no Countersubject, and the Episodes are mere undifferentiated breathing-spaces between the Stretti. There is thus no other theme to bring out besides the Subject. The phrasing of the Subject demands constant attention in

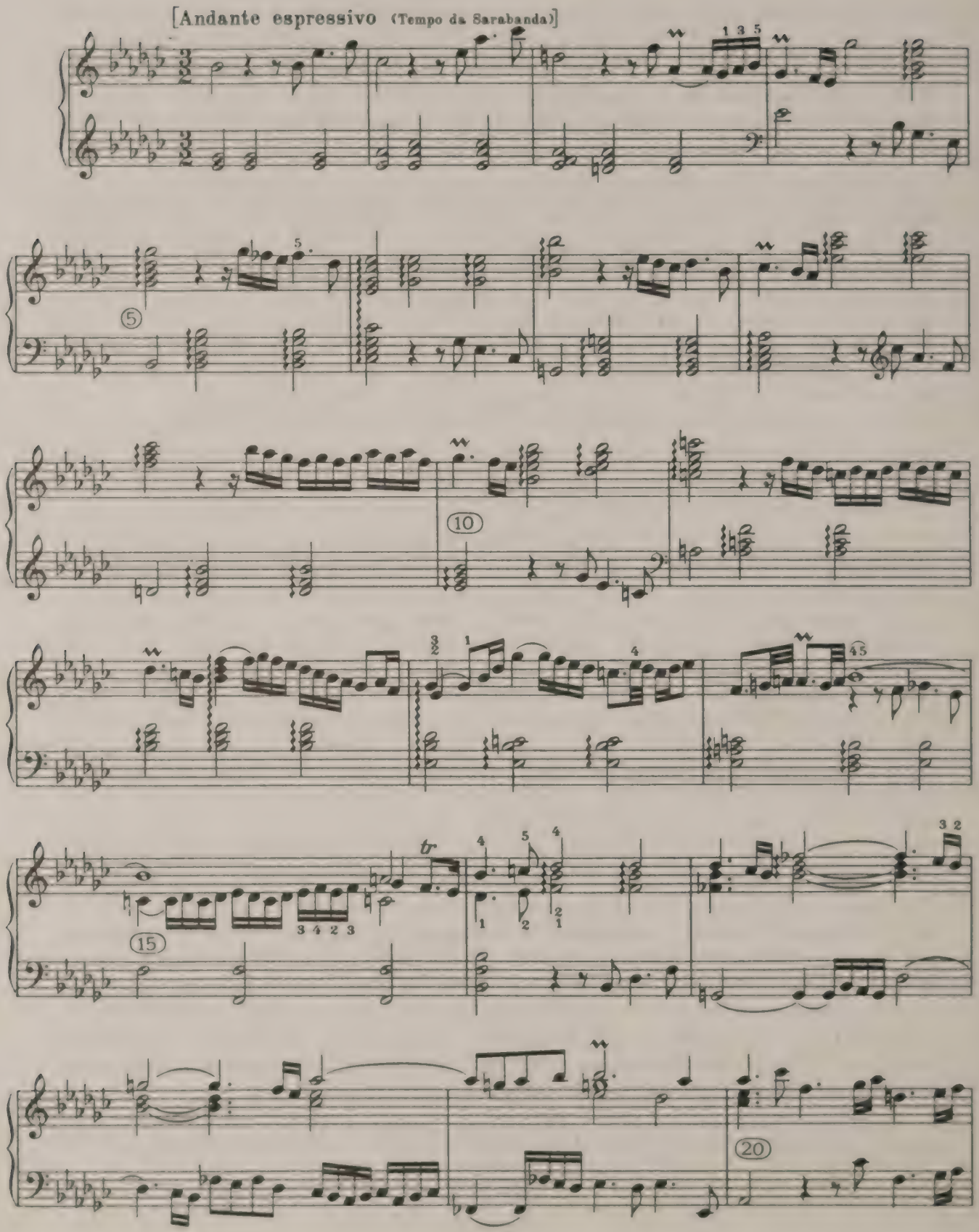
all entries, directed and inverted. On no account must the third and fourth crotchet of the second bar seem to echo the first two crotchets. The resulting tautology, already annoying in the Subject, would be intolerable in the Answer and in the Inverted Subject. The first seven beats of the theme must be one *legato* phrase ending on the D♯, and the rest a fresh clause. In the First Stretto Bach has, by way of an afterthought, accentuated this point by improving the counterpoint with quaver rests.

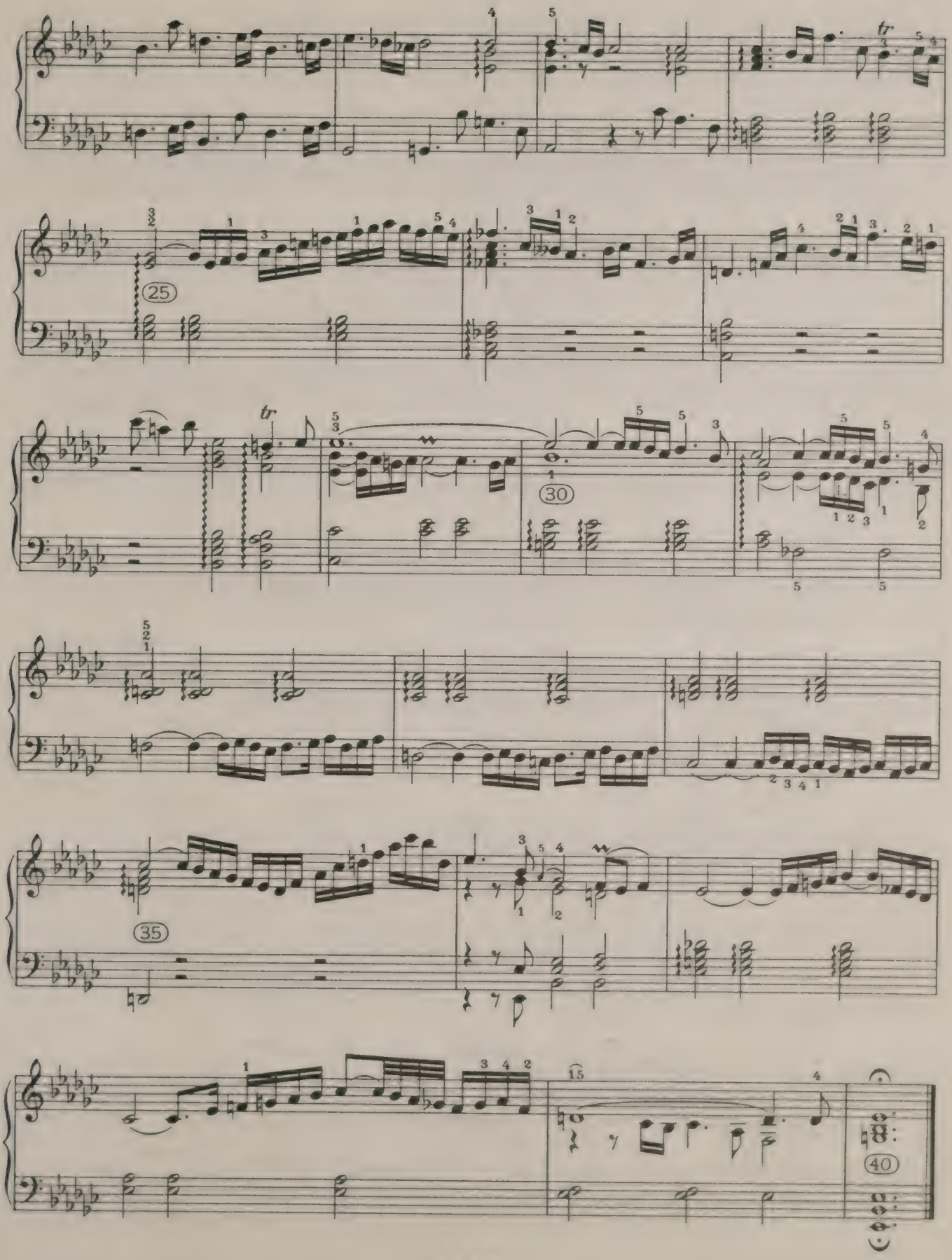
The shake on the penultimate note is not in Bach's handwriting, but was inserted into one of the autographs by a pupil. Any player in Bach's lifetime would have supplied it without prompting, and with the full approval of the composer. It should be adopted and applied to the inverted as well as the Direct Subject wherever technically convenient (*e.g.*, bar 32). The bracketed shake in bar 40 is in no old manuscript or edition, but is absolutely necessary, and to omit it would be a solecism. In bar 16 the two suggestions added above the stave represent what Bach would certainly have written if his clavichord (at the date of the First Book) had gone beyond C♯. In bars 20-21, 41, 73-74, our Kirnberger-Altnikol readings, inserted also by correction into one of the autographs, are to be unhesitatingly preferred. No mere theorist ever effected such improvements in a Fugue that has always attracted the special attention of theorists, but has attracted it on grounds with which these obviously fine readings have nothing to do.

This Fugue will be more easily memorised if notice is taken of the plan of its ten Stretti. Stretto 1, concerning the middle and treble voices, at half a bar in the octave, is found in bars 19-22. In Stretto 2 (bars 24-26) the Subject in the treble is answered at a crotchet's distance by the middle voice in the lower fifth with a peculiar semi-augmentation, the bass adding a hint of a third entry extraneous to the scheme. Stretto 3 (bars 27-29) is Stretto 1 inverted in Double Counterpoint in the twelfth (this being a prominent feature in this Fugue), so that the answer is in the lower fifth instead of the upper octave. After this series of two-part Stretti comes the Exposition of the Inverted Subject in all three parts; treble (bars 30-32), middle (bars 36-38), and bass (bars 39-41; note the characteristic semiquaver flourish by which it brings itself into position). Then comes a new pair of Stretti, beginning with Stretto 4 (bars 44-47), which applies Stretto 1 to the Inverted Subject, and Stretto 5 (bars 47-50), which likewise inverts Stretto 2 with its semi-augmentation. Then the three-part Stretti begin; Stretto 6 (bars 52-53) with the Direct Subject at one and two crotchets in one and two octaves, bodily inverted in Stretto 7 (bars 54-55). A single entry of the Direct Subject (lightly imitated in the bass) intervenes in bars 57-60, leading to an emphatic half-close (bar 61); whereupon arises the first of the Augmented Stretti. Stretto 8 (bars 61-66) answers the Subject (in the middle voice) by the full Augmentation in the bass at half-a-bar's distance. As the Augmentation naturally takes twice as long as the Subject, there is room for another answer during its latter part; and the treble accordingly adds the Inverted Subject to the combination. Stretto 9 (bars 67-72) inverts the two lower parts of Stretto 8 in the twelfth, and this time the treble adds the Direct Subject. The tenth and last Stretto (bars 77-82) combines the three versions of the Direct Subject (normal, semi augmented, and fully augmented) at one and two crotchets and one and two octaves, the middle voice adding another entry of the normal subject to the latter part.

The *tempo* is accurately fixed by the necessity of getting bar 11 clear without allowing the whole composition to drag.

PRELUDE VIII

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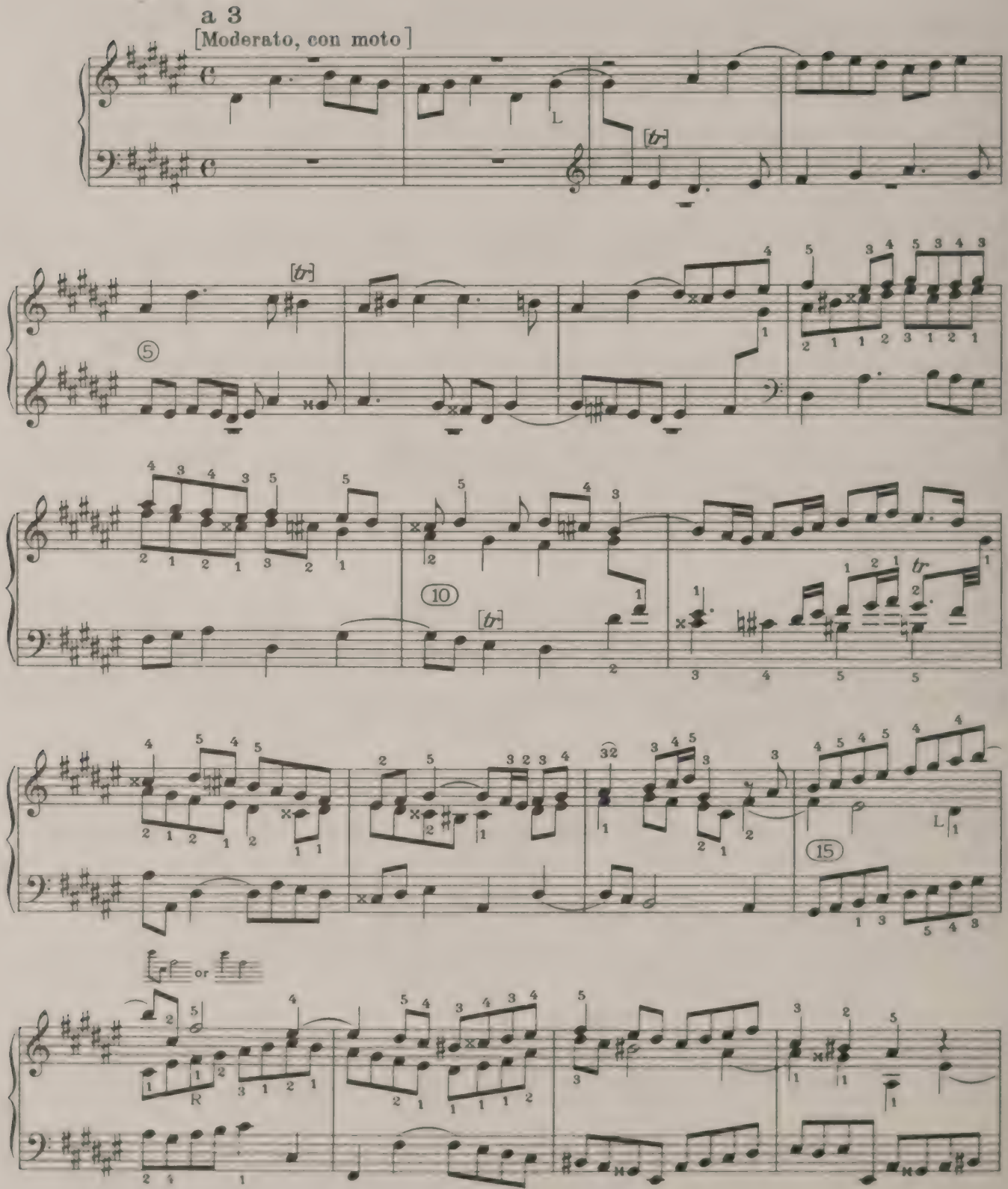
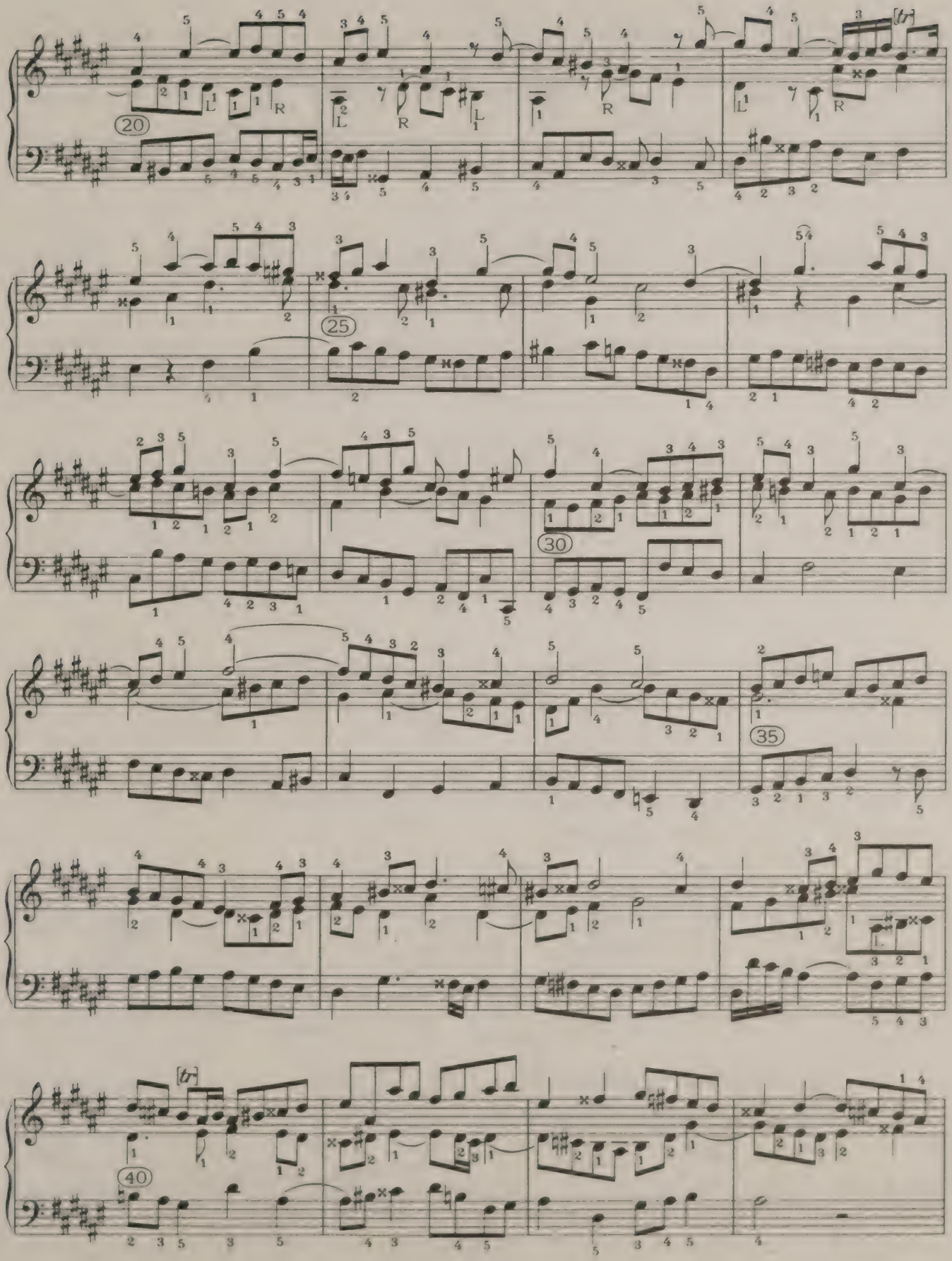
FUGUE VIII

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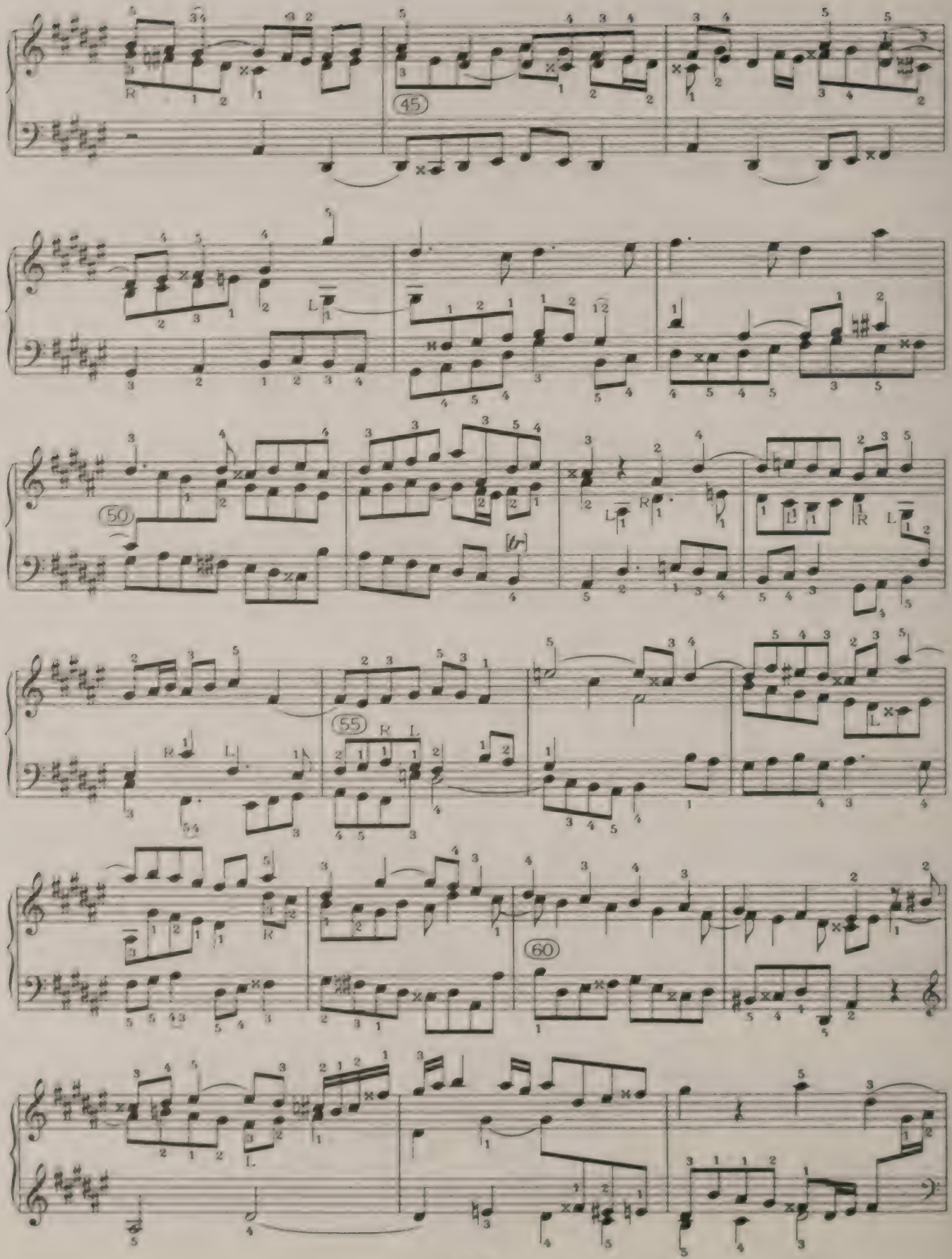
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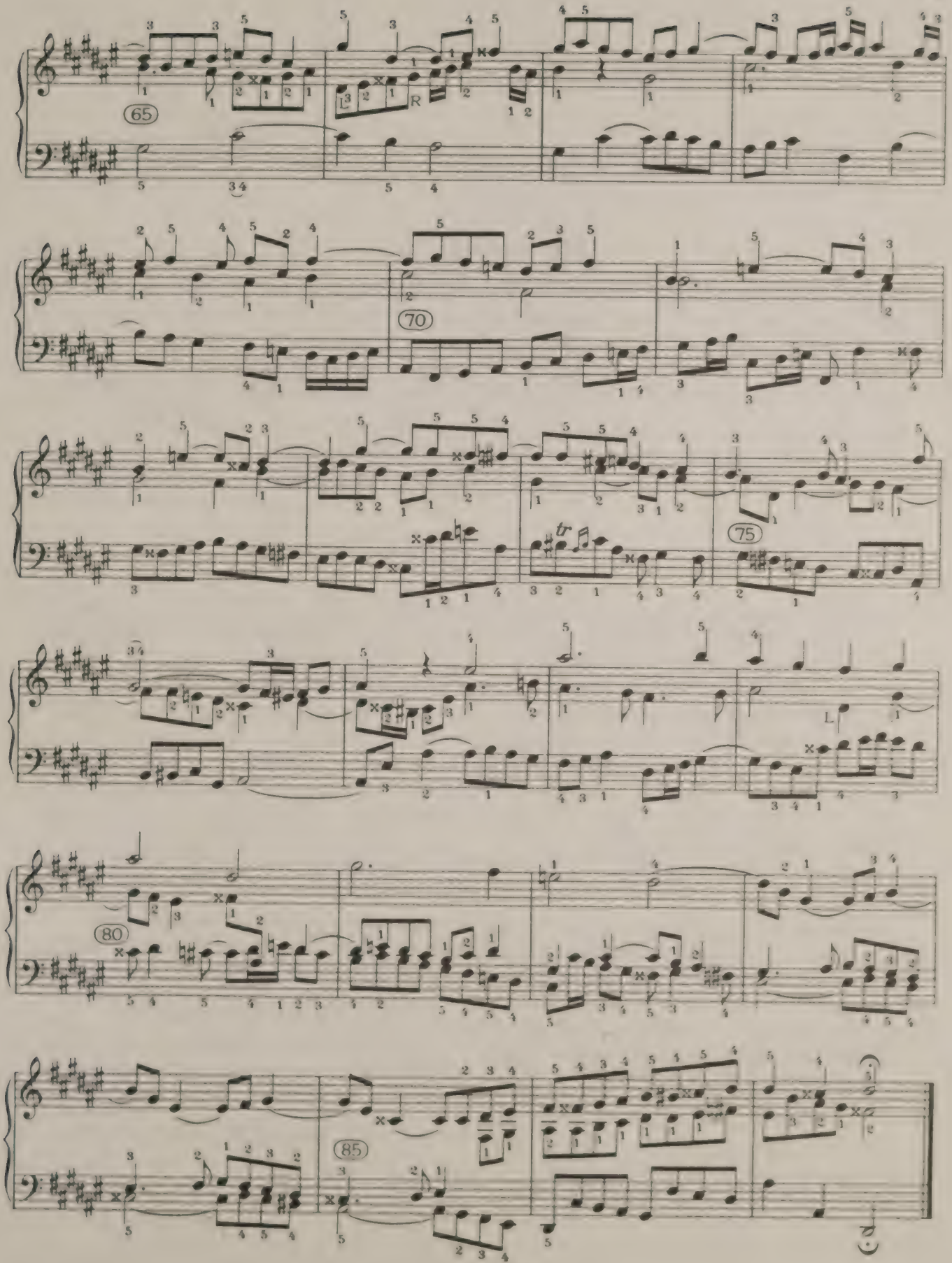
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PRELUDE IX

THIS Prelude was at one time used by Bach as a Prelude to the Sixth French Suite. It is in very clear melodic binary form, bars 1-8 being recapitulated a fifth lower in bars 15-22. The modulation in bar 6, and the chromatic passage in bars 7-8, show that the *tempo* must not hurry their delicate expression, while bar 14 will show the danger of dragging. The right *tempo* reconciles the claims of both passages, with the aid of a reasonable freedom of rhythm.

The trill in bar 4 may end on either the fourth quaver or the sixth. The sign ∾ may also be read as a trill, though the usual short reading of three notes (beginning with the upper note) is best here, and is preferred by Kroll.

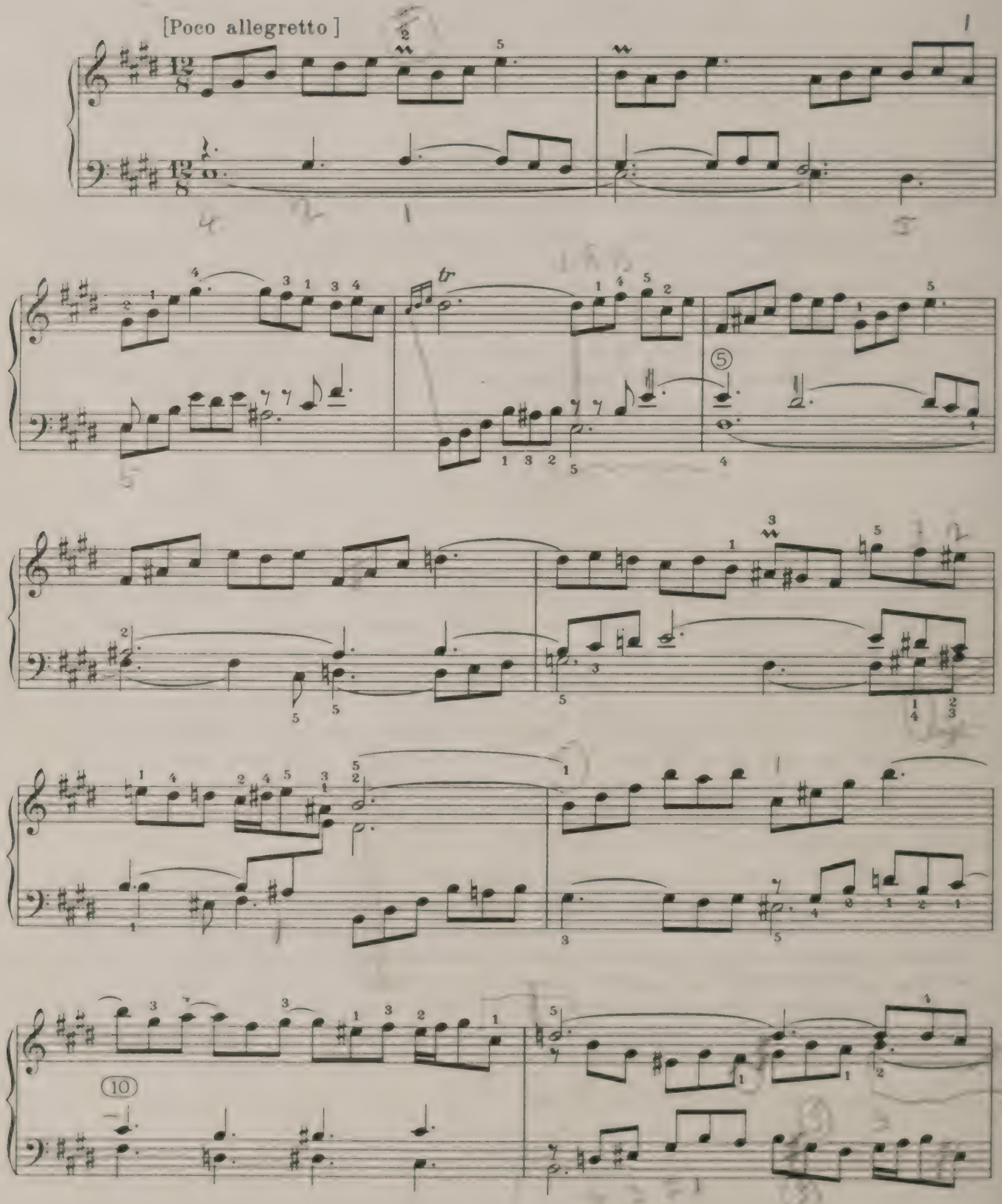
FUGUE IX

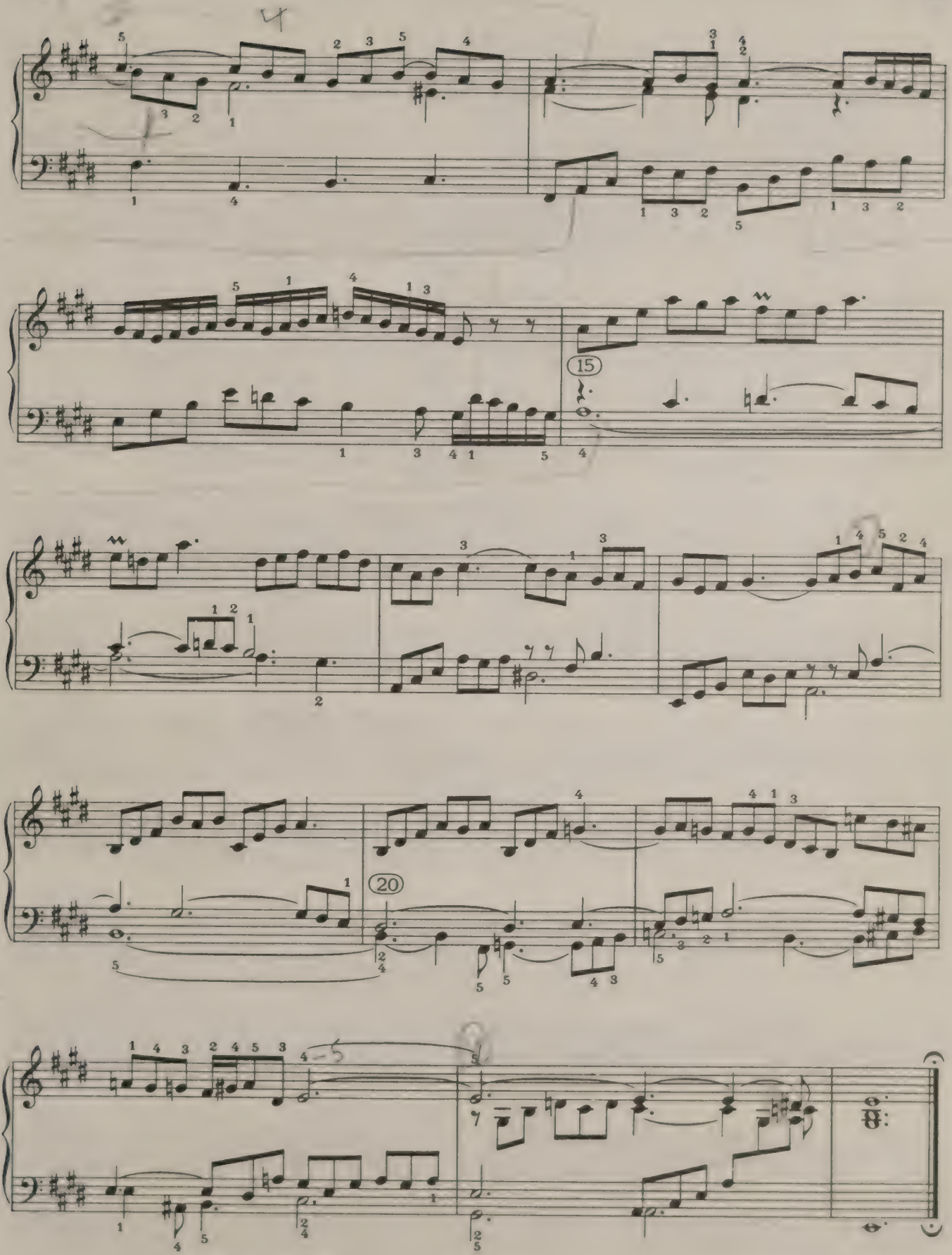
IN this Fughetta it is not worth while settling where the Subject ends and where the Counter-subject begins. There need be no doubt where the quaver and crotchet mark the beginning of the Subject, though already the Answer in bar 2 (beginning with a unison) demands technical care to bring out the quaver. The clearest method is always to detach the quaver from the crotchet and to mark both. If this is done, and if thereafter most of the quavers throughout the Fugue are detached, growing suspicions of other witty allusions to the theme will arise which will become a delightful certainty in bar 27, near the end of the Fugue, where Bach's afterthought (unaccountably rejected by Bischoff, though it is the kind of thing nobody but Bach carries through) turns the bass, from what was first written as a mere descending scale, into four distinct allusions to the main figure. A similar reading in the last part of bar 24 (A, E, F♯, C♯, instead of the scale) is less well vouched for, and might weaken the effect of bar 27, being harmonically in the same position.

Certain quavers require a singing *legato*, notably in the Episode of bars 17-19 and the suspensions in bars 11-12. On the other hand, the episodic quaver figure in bars 5-6 should be clearly detached and recognisable wherever it recurs, as in bars 12, 21, and 24. The most important Episode is that in bars 13-15, where the suspended crotchets must sing well; likewise when they recur in the treble in bars 22½-24, answered finally in the bass of bars 25-26. The subtle entry of the Subject without its initial quaver in bar 20 must be given with an enthusiastic swell in the uprushing semiquavers. Nothing could be worse than the pedantry which substitutes an ordinary entry there, as in early printed versions.

The *tempo* is as lively as clearness permits.

PRELUDE IX

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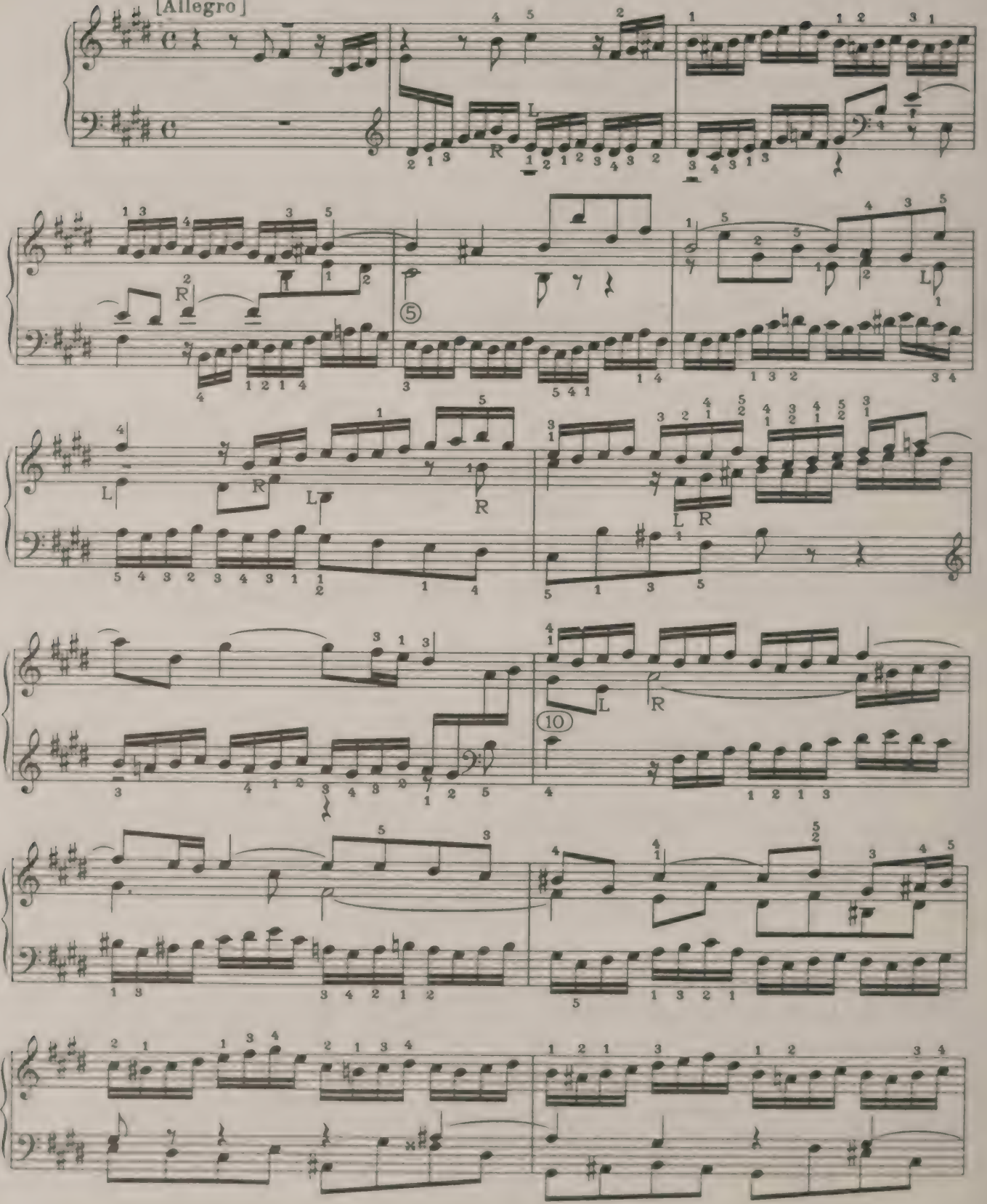
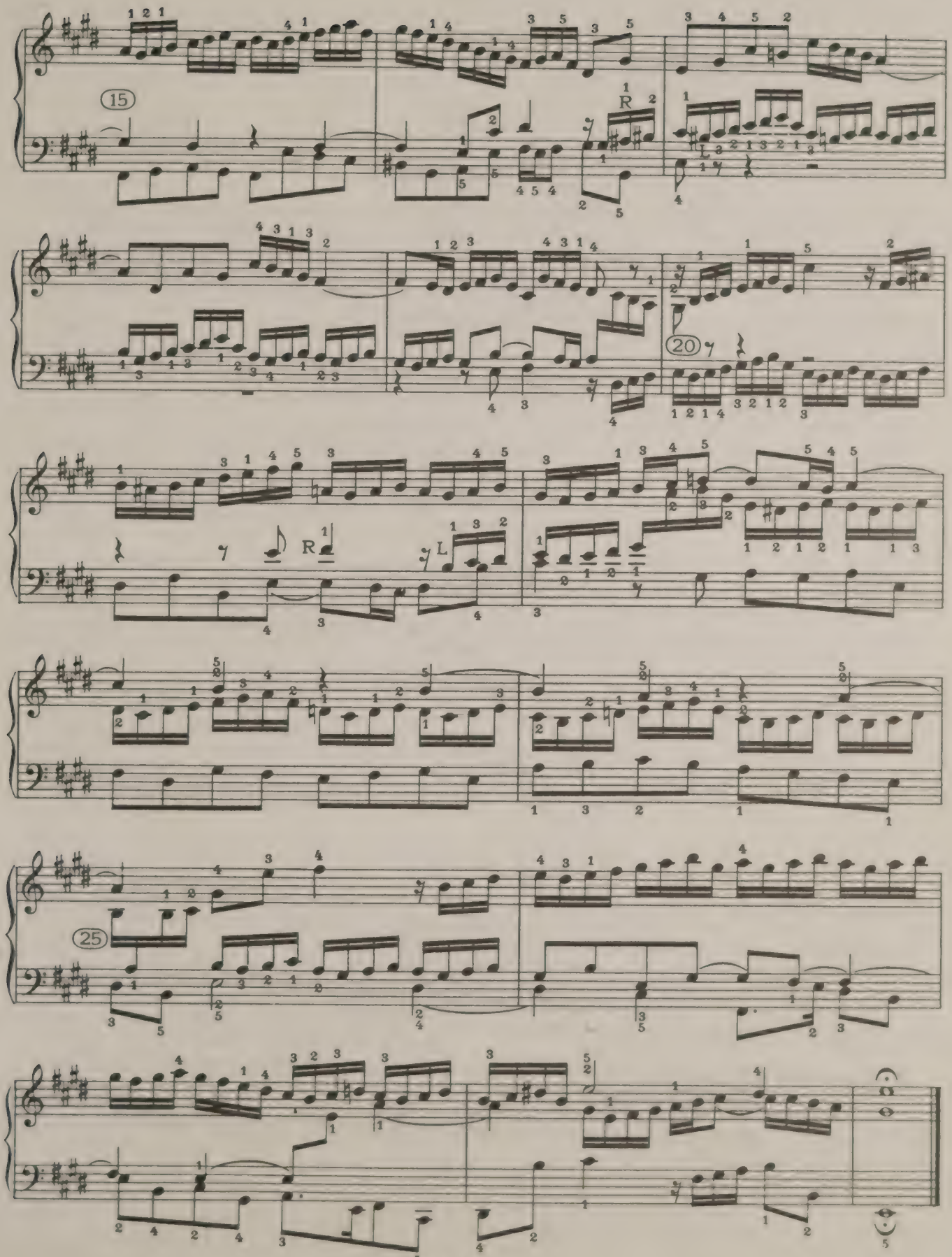
FUGUE IX

a 3

[Allegro]

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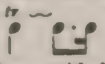
PRELUDE X

BACH first wrote this Prelude as a piece 23 bars long, with a right hand consisting of nothing but quaver chords twice in each bar. In this form the movement would be fairly fast and the character might be energetic; but the addition of the present florid *cantabile* changes the whole first 22 bars to a movement like the first movement of the E major Sonata for cembalo and violin, or the G minor Prelude in the present First Book. The very important definite readings given in bars 5, 7, 9, and 11 by Bach's pupils show that under his own teaching the later tendency was to keep these 22 bars rather slower than the pace indicated by the first readings; and only in bar 11 is the earlier reading harmonically better. All reasonable criticism will allow the player to make his own selection from any of these readings.

The sign ∽ here always means an ordinary long trill, to which in bar 14 the ordinary turn may be supplied before the demisemiquavers, or the trill may stop, without turn, on the dot. In bar 20 the trill stops on the dot, which may as well be treated as a double dot; thus, 

In bars 10 and 12 the rest between the shake and its written-out turn indicates a beautiful clavichord effect—viz., the vanishing of the shake in a *pianissimo* which should stimulate the ambition of the finest Chopin-player. The *appoggiatura* in bar 9 is, as indicated, a full-sized quaver.

The momentary crossing of parts indicated in the first chord of bar 15 shows that Bach conceives these chords as including the bass notes (apart from the intervening semiquavers), and he therefore here avoids making octaves with the bass. The bass-notes may, then, legitimately be held as quavers, all the more since the whole scheme of the movement consists in the steady descent of this bass for twenty steps, from bar 5 to 20. It is odd that Bach did not think of crossing the parts in bar 9.

The second part, marked *Presto* (to be treated as a quick but not precipitous movement), repeats the whole scheme in miniature; first asserting the key of A minor (bars 23-26) in the same four harmonies as those which assert the tonic at the beginning of this and of all Bach's arpeggio preludes; and thence proceeding for twelve steps (two in the bar, twice as fast as the average of the first movement) downwards, till E minor is re-established in bar 32. After this it quickly proceeds to a dominant pedal on which it builds a great climax.

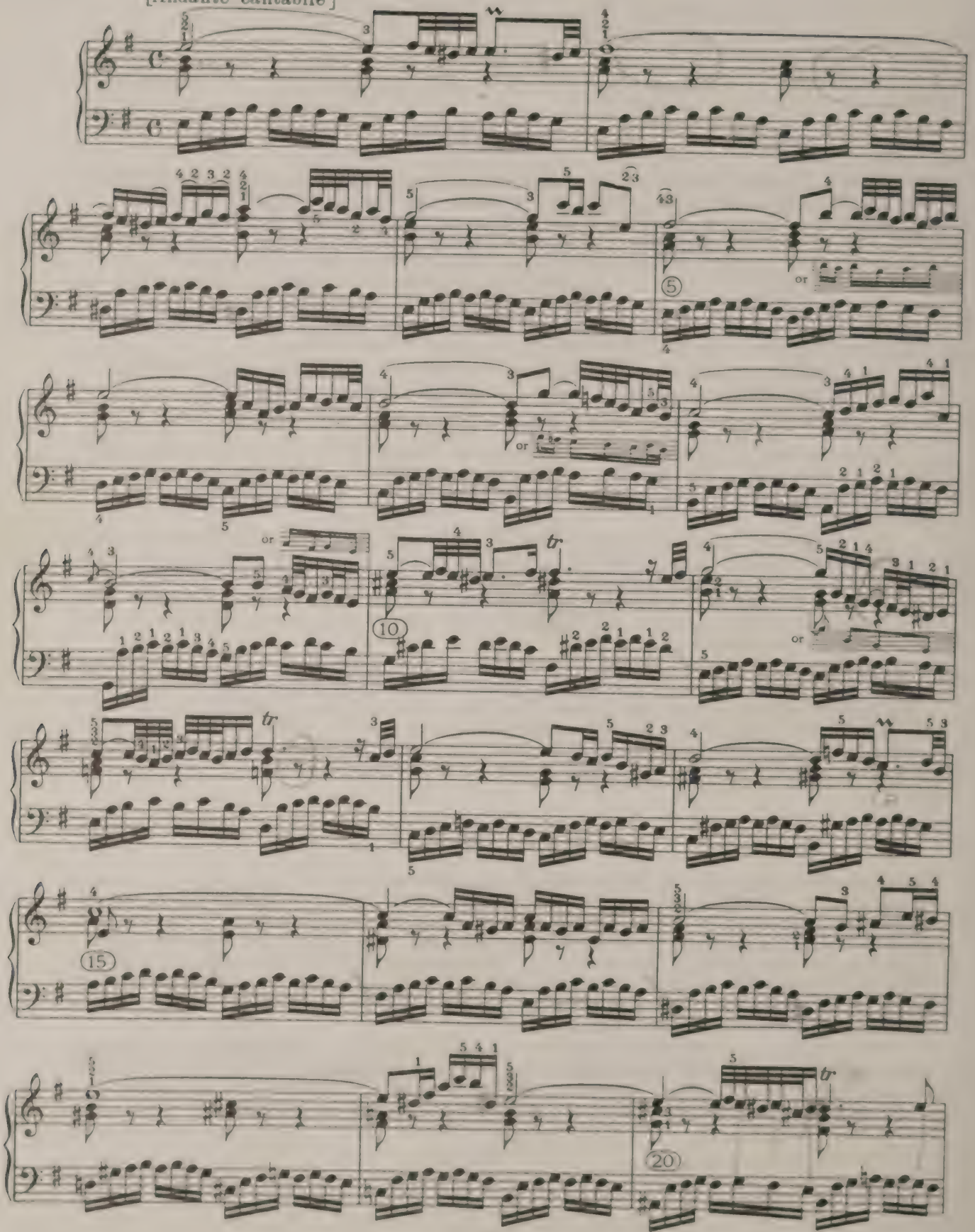
FUGUE X

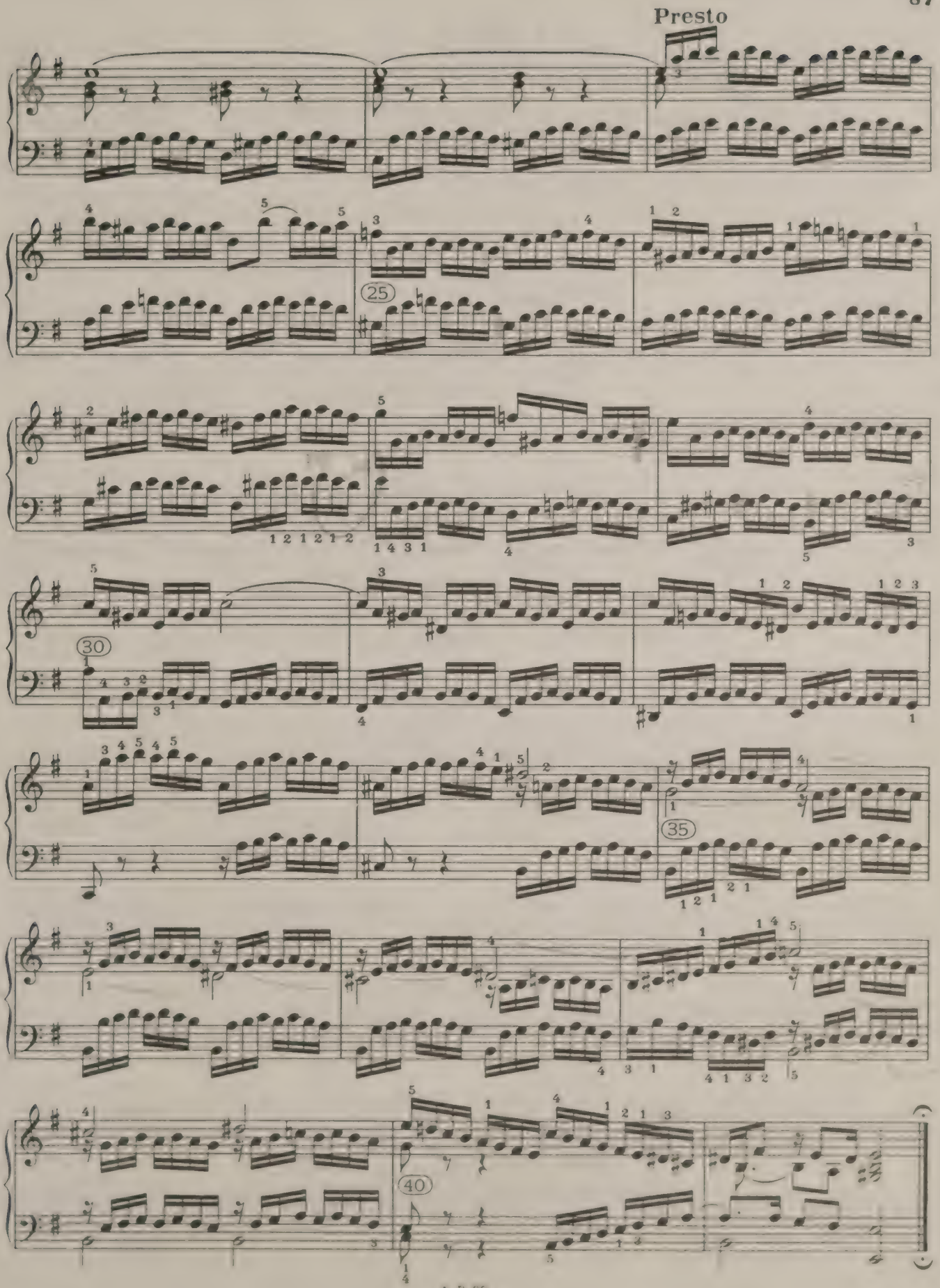
THIS, the only two-part Fugue in *Das Wohltemperirte Klavier*, is, like so many of Bach's two-part Preludes and Inventions, entirely in Double Counterpoint. As the Countersubject accompanies the Answer in bars 3-4, so Episode 1 accompanies the Countersubject twice in bars 5-9. Episode 2 (bars 15-18) is an antiphonal dialogue on a new twin-figure, culminating in a sudden burst into octaves (bar 19). The rest of the Fugue consists in the reversal in Double Counterpoint of the whole first 19 bars, starting in A minor (bar 20), changing the modulation and the mode at bar 29 (= bar 10) so as to arrive at the octave-bar in the tonic (bar 38), after which the Fugue bubbles away in four bars of Coda.

The Subject, very difficult to play in close *legato*, responds excellently to a light finger-*staccato*, against which the Countersubject can sing in *legato cantabile*, while all quavers should be an ordinary *staccato*. The *tempo* should be that suggested by the proposed finger-*staccato*—*i.e.*, lively, but not headlong. The touch of a Mendelssohn *Scherzo* is appropriate.

PRELUDE X

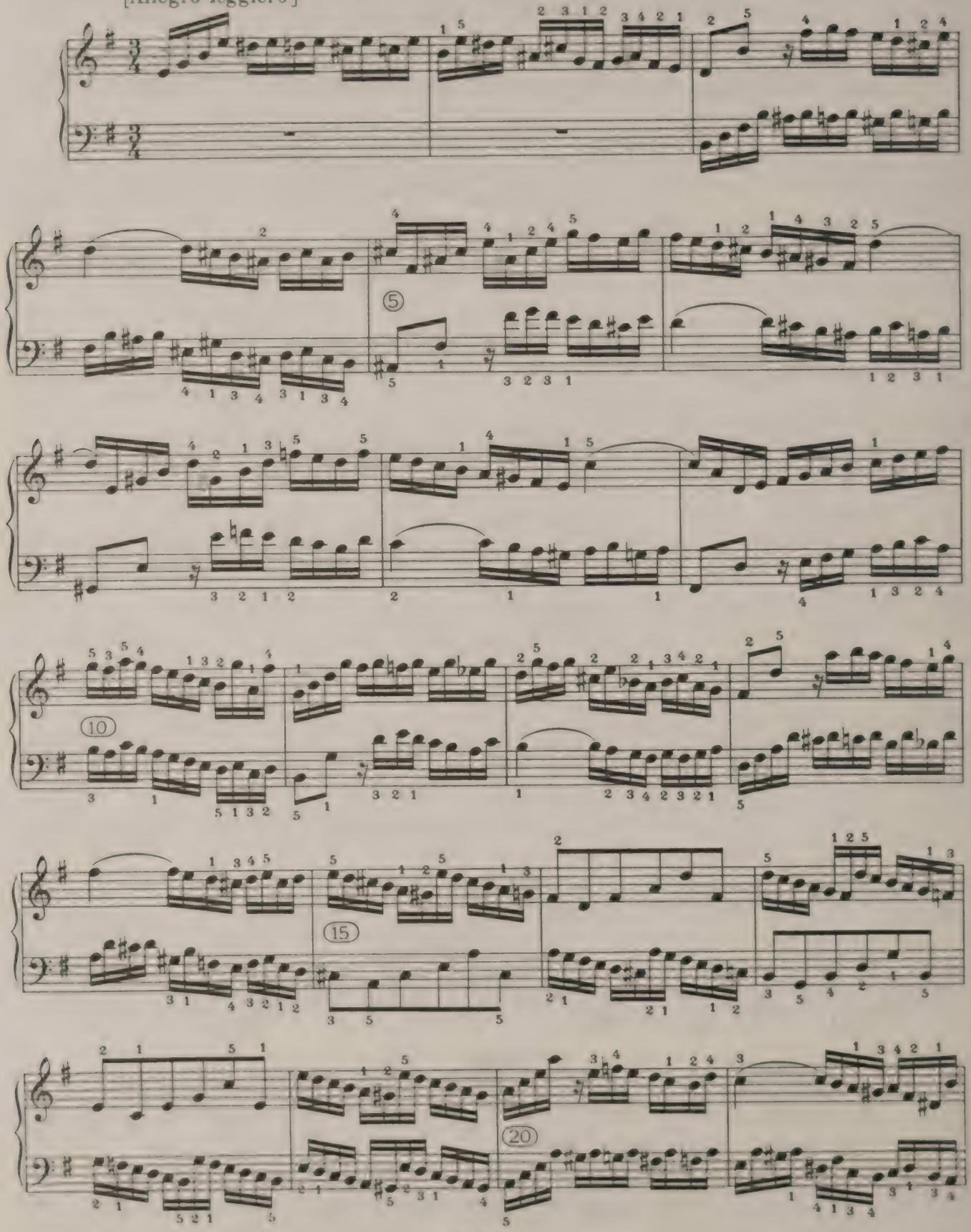
[Andante cantabile]

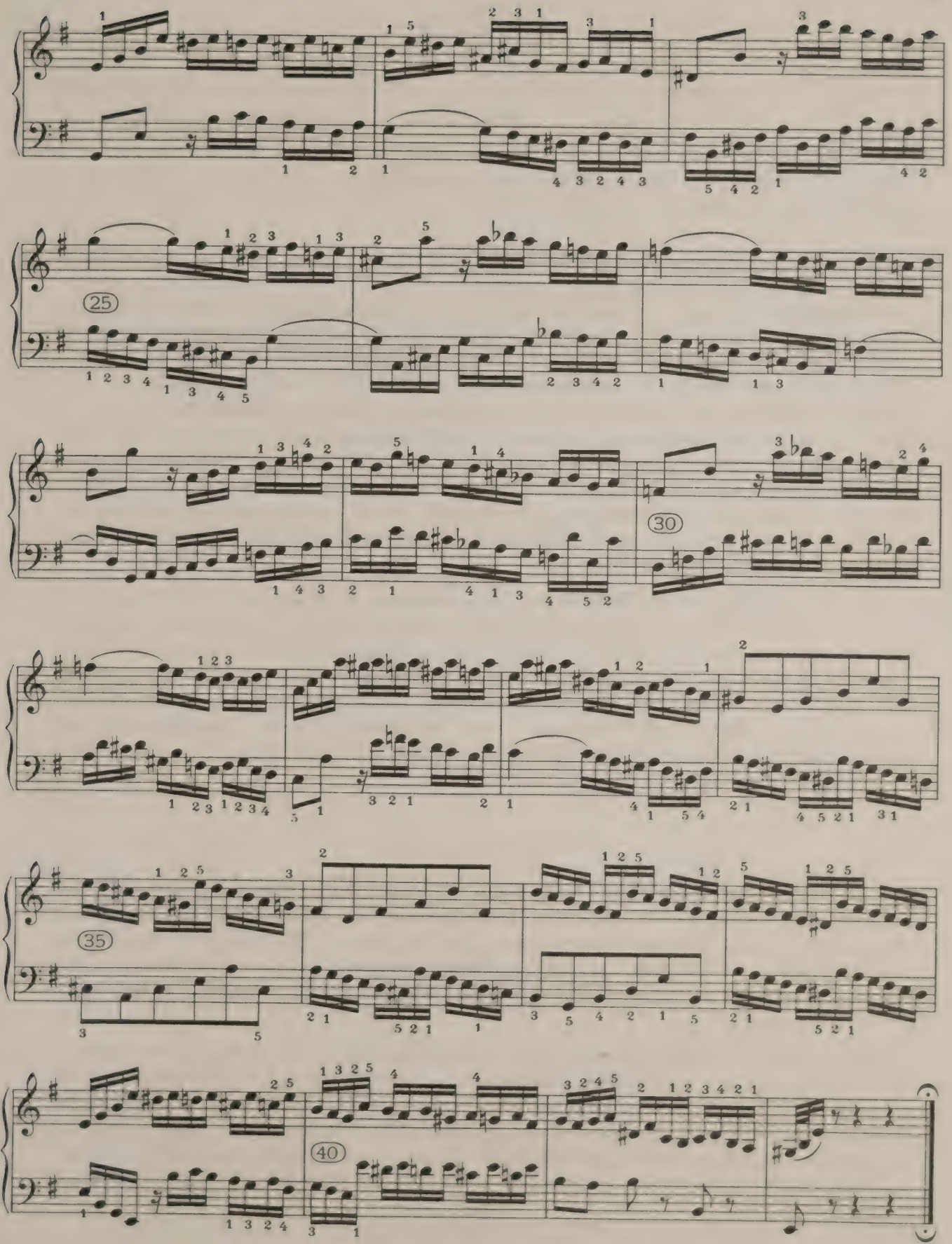



Presto
25
30
35
40

FUGUE X

a 2
[Allegro leggiero]




25
30
35
40

PRELUDE XI

THE ornaments indicate a moderate *tempo* in which a shake will contrast brightly with the prevalent flow of semiquavers. The autographs show in their very discrepancies that Bach was here at special pains to distinguish between two kinds of initial turn in the shakes. The remarkable feature in the case is that they systematically collide with the note preceding them. This is evidently why Bach is so particular about them here. Accordingly, these initial turns are here written out as grace-notes. On the face of it these should be played on the beat, rather slowly and with expressive *appoggiatura*-like emphasis on the first note. But another possibility is that Bach means merely to begin the shake on its main note, and that the object of this notation is to provide a first note that can be tied to the end of the previous passage. This point actually occurs in a remarkable sketch of a suite published in vol. xlv. of the *Bach-Gesellschaft* (pp. 165-166 in four places).

In one autograph of this Prelude Bach has sometimes given the sign for the usual final turn. This may, indeed, be always understood and played where the shake is followed by the diatonic note next above or below it. Where there is a skip, a chromatic progression, or other complication, the final turn is less advisable (see left hand in bars 3 and 9, and the upper trill of the right hand in bar 13). The quaver figures are well suited for a not too dry *staccato*, perhaps with occasional slurs and accents. Note the absence of a final pause, showing that Bach is making a point of the abrupt ending on the last quaver of the bar.

FUGUE XI

THE whole materials of this Fugue are the Subject; a Countersubject flowing out of it, and once actually used by itself (bass of bars 13-16); and a Stretto in the octave at two bars' distance in three parts. The only Episodes are in bars 31-36 and 56-64. The incident of three rising quavers in the bass of Episode 1 is expanded into an emphatic rising scale in Episode 2, and developed thence to the end of the Fugue. This scale-figure thus produces most of the climax in the composition.

The Stretto first appears in two parts, between bars 25-31; and then in three parts, in D minor (led from the top), between bars 36 and 44. After a full close in D minor it is given again in G minor (led from the bass), between bars 46 and 54. While other allusions to the first figure of the Subject (as in bars 35 and 43) add to the cumulative effect, they should not be confused with real entries of the Subject. On the other hand, special attention is demanded by ornamented versions, such as that initiated in the third bar of the Subject during the G minor

Stretto, and afterwards applied to its first bar in the final entry in bar 65, with its subtle answer in a suggestion of a new and closer stretto in bar 66.

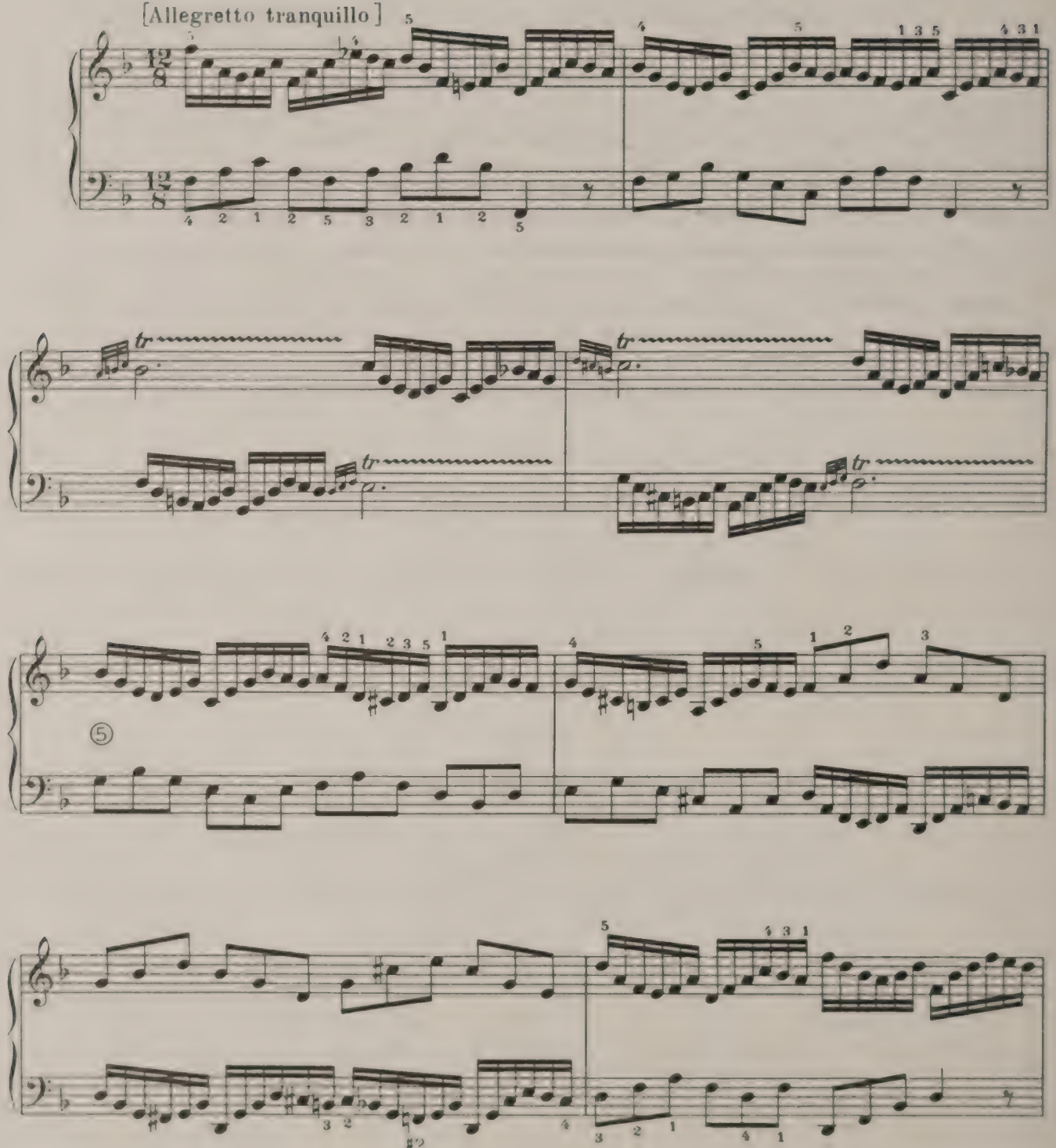
The *tempo* is quietly flowing in quavers decidedly slower than those of the Prelude, but not dragging. The unexpected C♯ in bar 54 shows a kind of detail that must not be hurried over. A *legato* touch is appropriate throughout, but see the final suggestion as to the phrasing of the Subject.

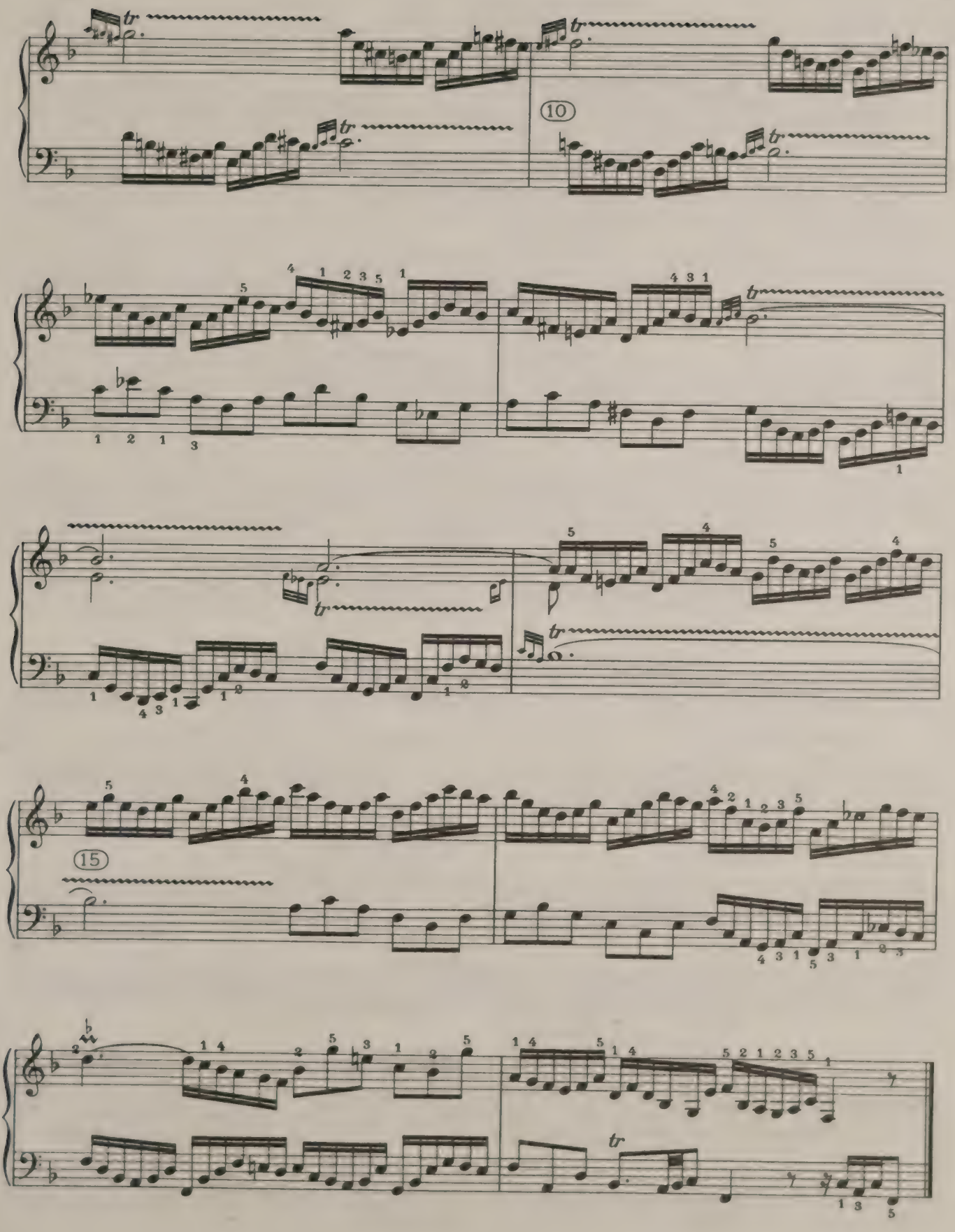
In bars 41-42 a scruple about the unorthodox $\frac{6}{4}$ chord led to the suspending of the treble C♯ into bar 42, so that the following D, C♮ became demisemiquavers between the first and second beat. The correction seems fairly authentic, but is unnecessarily scrupulous.

The sign ∾ can, throughout this Fugue, always be read as a full shake with turn, except when it comes on a dotted quaver, where it will stop on the dot, and in bar 55.

The Countersubject should be quite as distinct as the Subject. In the difficult crossing at bar 6 keep the left hand at the edge of the key, and the right hand above and behind. The D may then easily be played by both hands, or by the right alone. The clear inference is that in the Subject the first five quavers should be phrased apart from the following semiquavers (in bar 2, but decidedly not in bar 3). These five quavers are so often disturbed by colliding other parts that there is much to be said for detaching them in a melodious *mezzo-staccato*.

PRELUDE XI

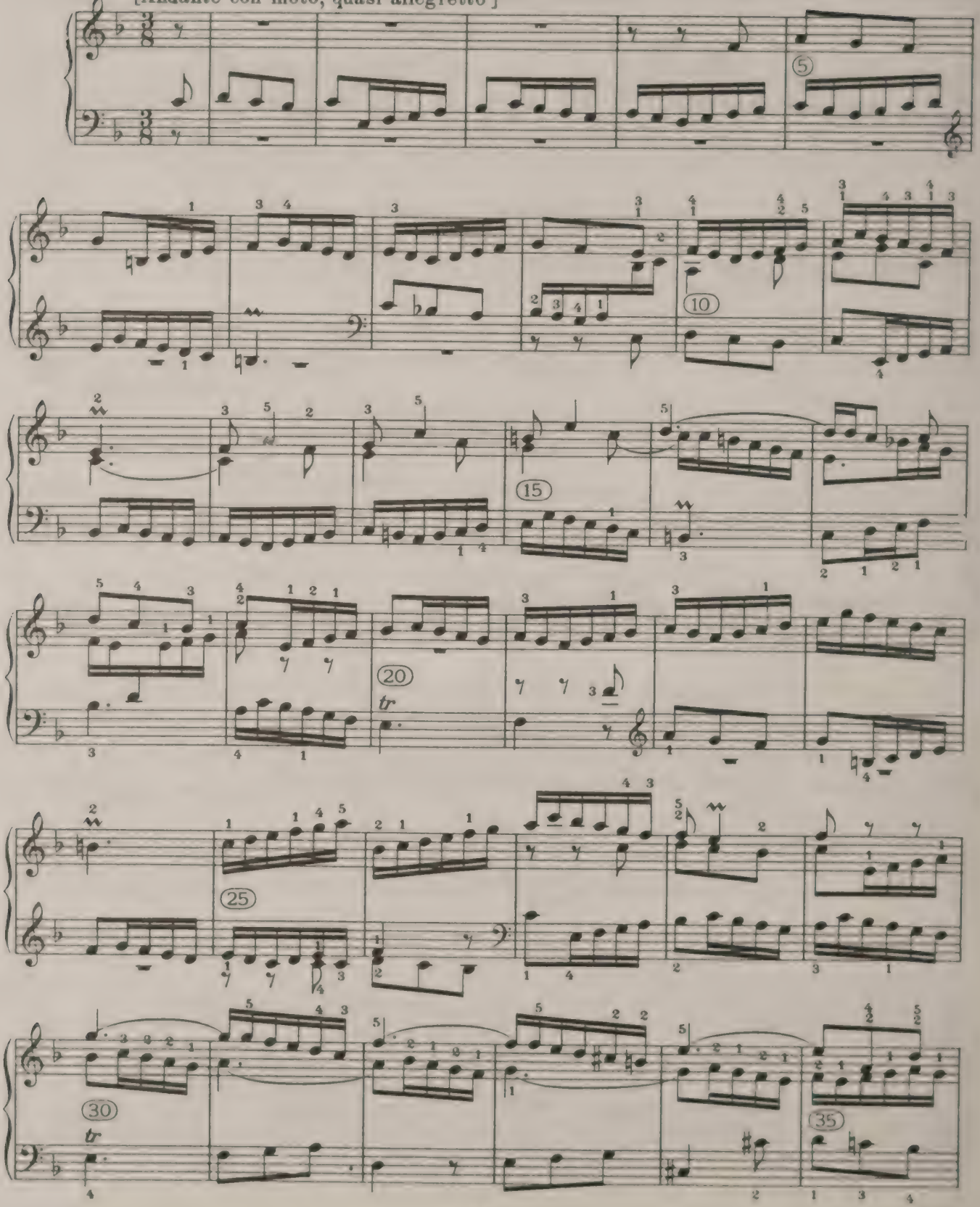


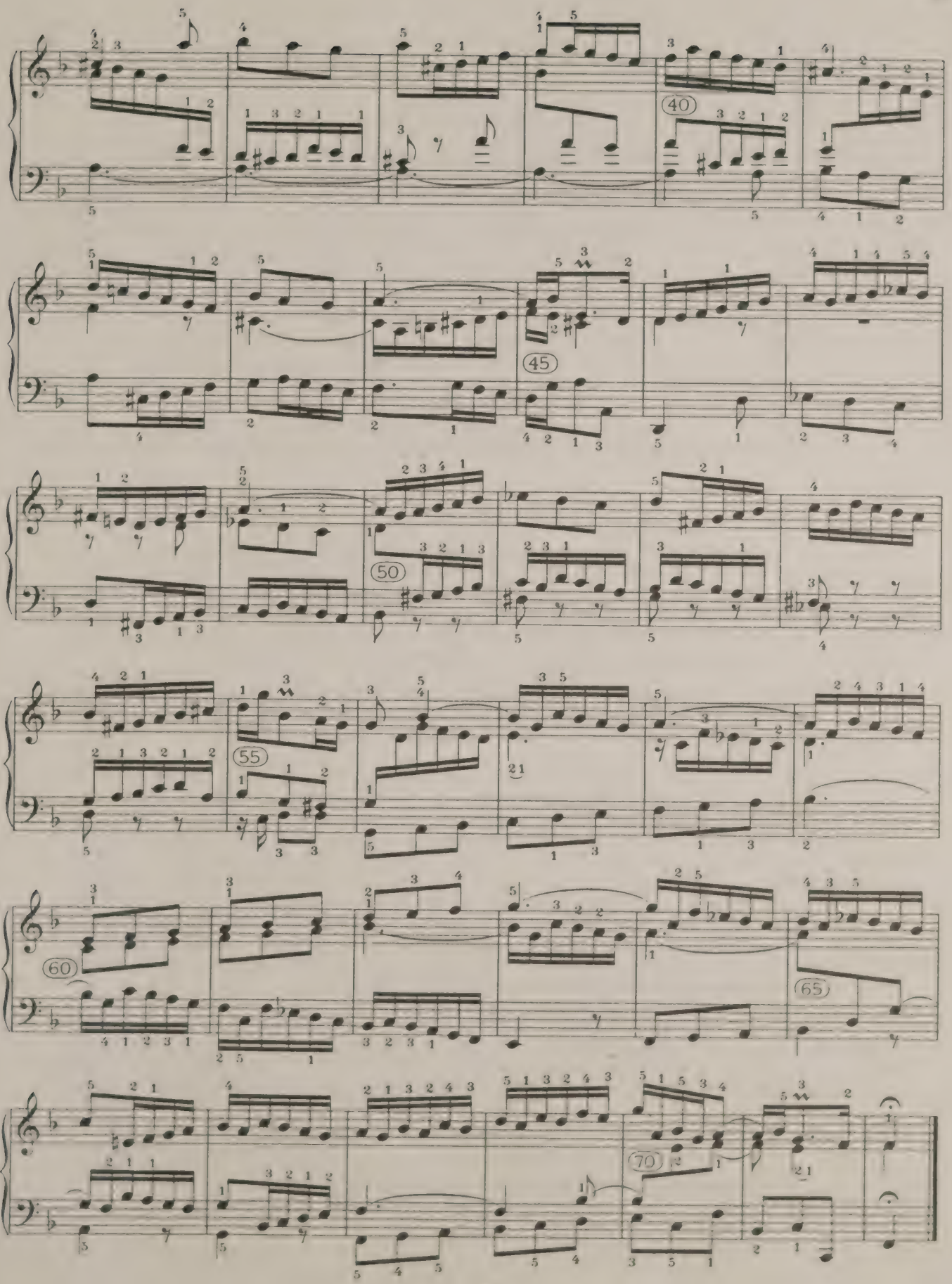

10
15

FUGUE XI

a 3

[Andante con moto, quasi allegretto]




40
45
50
55
60
65
70

PRELUDE XII

THE crotchets attached to the semiquavers in the right hand are to be held for harmonic purposes only, and not to be marked as if they made themes. On the contrary, all semiquavers (together with notes filling up the flow of semiquavers), in the same hand are melodically connected, even when the notation seems to assign them to different parts. In this kind of keyboard writing the meaning is always double; it takes more than one part to complete the melody, and yet each part has a tendency to develop its own meaning as well. Note particularly the left hand of bar 15, where the complete inversion of the main figure is contained in the last two beats. The most curious case of all is in bar 5, where the second crotchet-stem in the left hand completes, an octave too low, the figure in the right hand (compare bar 2).

The sign ~ here always stands for an ordinary trill, to which the turn should be supplied where it is wanting (bar 5, and the left hand of bar 8). The exceptions are in the right-hand of bar 8 and the third beat of bar 10, where only the shortest ornaments are in place.

The *tempo* is a melancholy four in the bar, with a quiet flow which does not suggest eight, though the difference implied would be in accent rather than pace.

At bar 14 we adopt the manifestly best reading of the Kirnberger-Altnikol MSS.

FUGUE XII

THIS Fugue combines its Subject with three Countersubjects in a Quadruple Counterpoint. The highly organised Episodes are all developed from the first figure of the First Countersubject. The Second Countersubject crosses above and below the First in a way that incites the voices on later entries to exchange their themes in mid-course. The Third Countersubject is the simplest and boldest of the three, and should be the more distinctly brought out inasmuch as it is heard only twice (bars 13½-15 and 28-30). As nobody will read this Fugue convincingly at sight unless he can play the *Meistersinger Vorspiel* or Beethoven's last quartets fluently from score, nothing is to be gained by putting such counterpoint on two staves with any regard to a relation between staves and hands. The part-writing is therefore here disentangled in accordance with the themes. From defective analysis even Kroll inserted misleading part-directors in his Peters Edition.

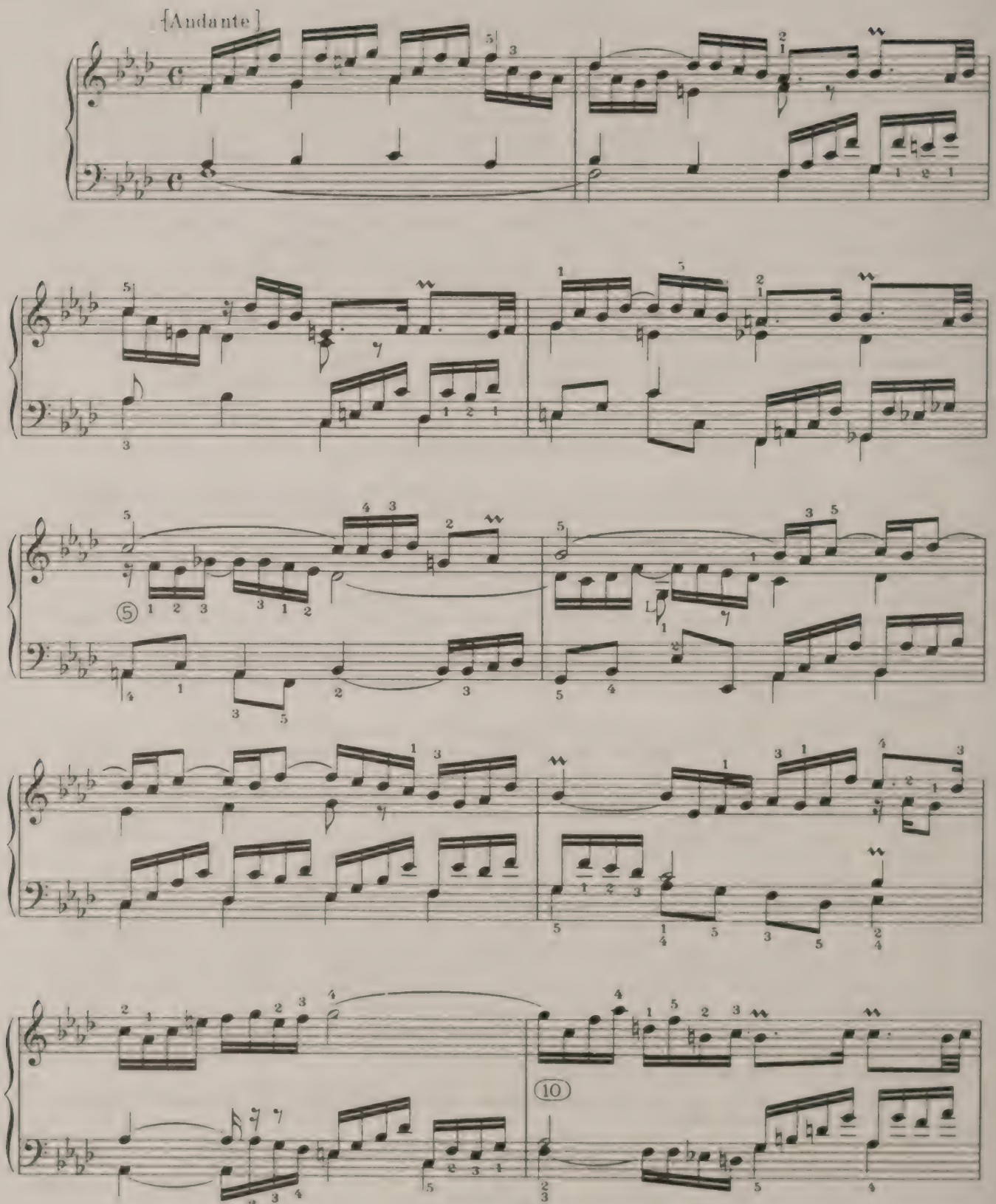
The entries of the Subject (with one or more of its counterpoints) are cardinal events in this Fugue; and the most important are the three entries in the bass, all in the tonic, and all in the lowest possible position (bars 7-10; 27-30 after a very long rest; and, finally, bars 53-56). The ~ given by one of Bach's pupils to the penultimate note of the Subject stands for a well-understood trill, perhaps with turn, and it should be played wherever technically possible.* Where it would make difficulties, as in bars 36, 43, and 55, a short ~ will answer the purpose. In bar 36 it should be given with C♯, not C♭, and in bar 43 with G♯.

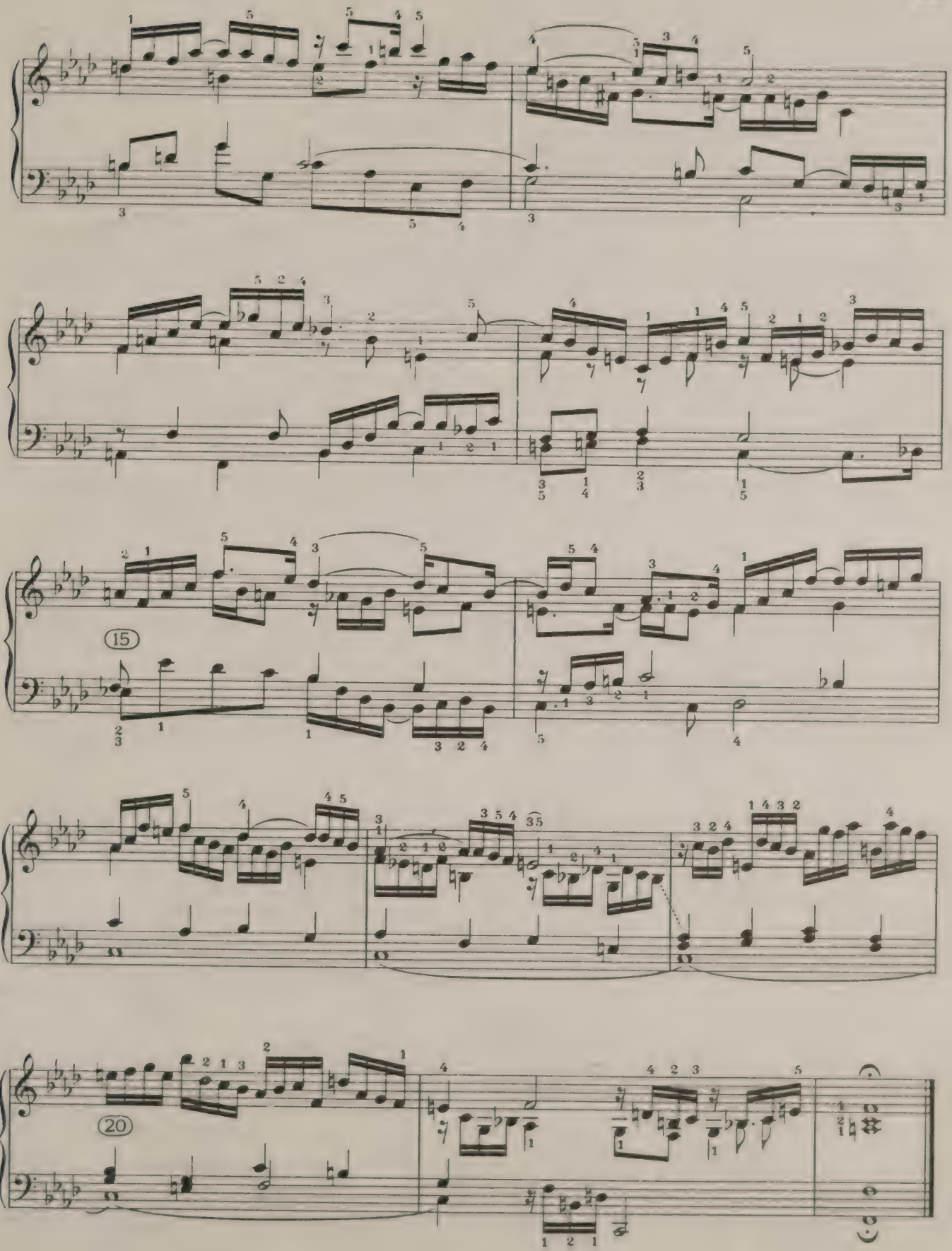
The Episodes are related to each other as follows: Episode 1 (the player should indicate the crossing dialogue by making the leading part in bars 10 and 12 stronger than the answering part in bar 11) builds up the first figure of the First Countersubject into imitative falling sequences (bars 10-12). Episode 2 makes similar rising sequences of an inversion of this figure (bars 16-18). Episode 3 makes falling sequences out of a permutation of Episode 2 (bars 22-27). Episode 4 adds a new counterpoint to Episode 1 (bars 30½-33). Episode 5 brings the second figure of the First Countersubject (common to the others also) to combine with the inverted first figure (bars 37-40). Episode 6 brings two fresh counterpoints to bear on the lines of Episode 1 (bars 43½-46). Finally, Episode 7 (bars 50-53) recapitulates Episode 2 with an adroit change which brings it round to the tonic for the final entry.

The *tempo* is broad; scarcely, if at all, faster than the Prelude; but the Countersubjects must be full of rhythmic energy.

* *If the trill is adopted at all. But though conventionally correct, it interferes with breadth of interpretation on the pianoforte.*

PRELUDE XII

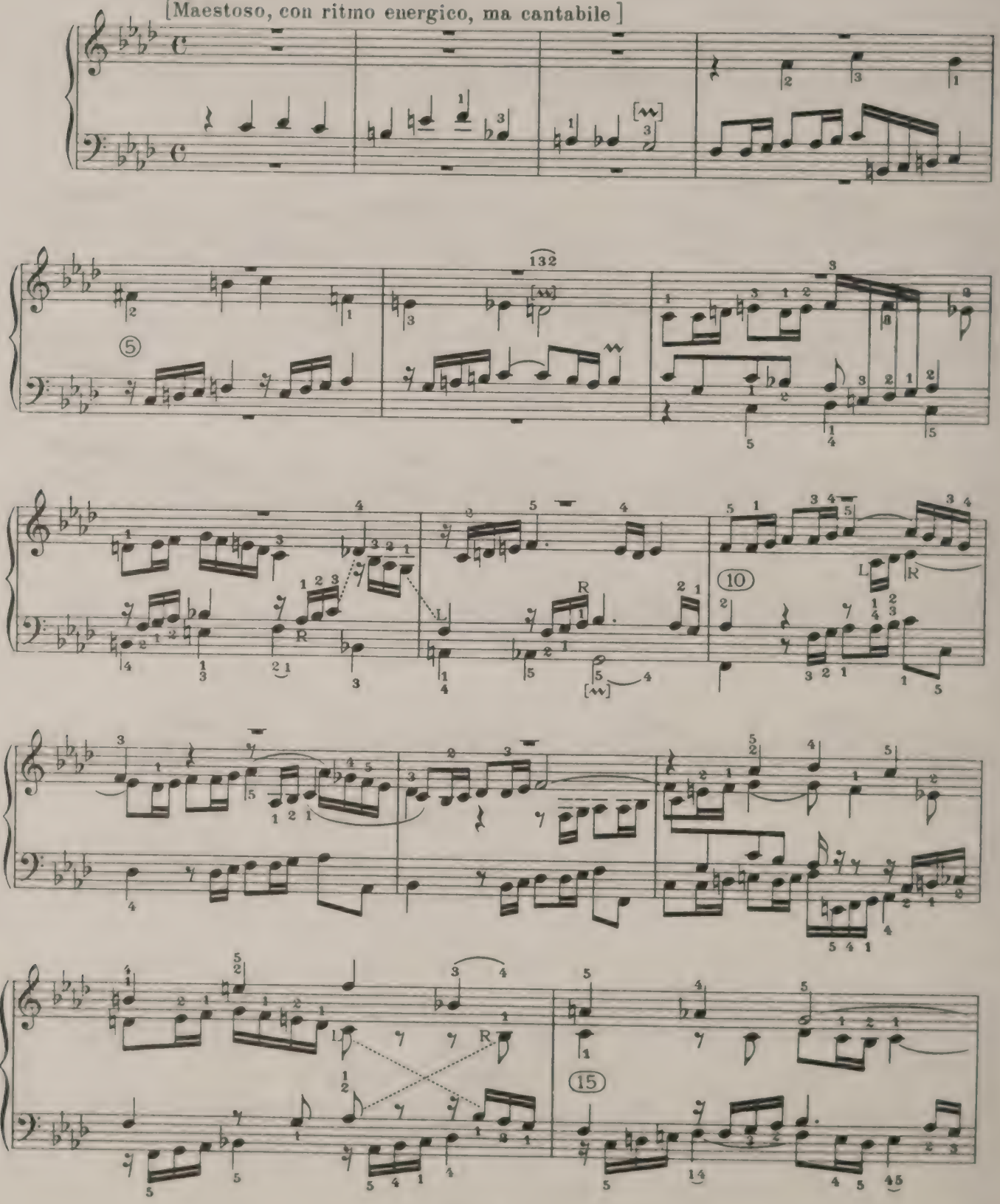


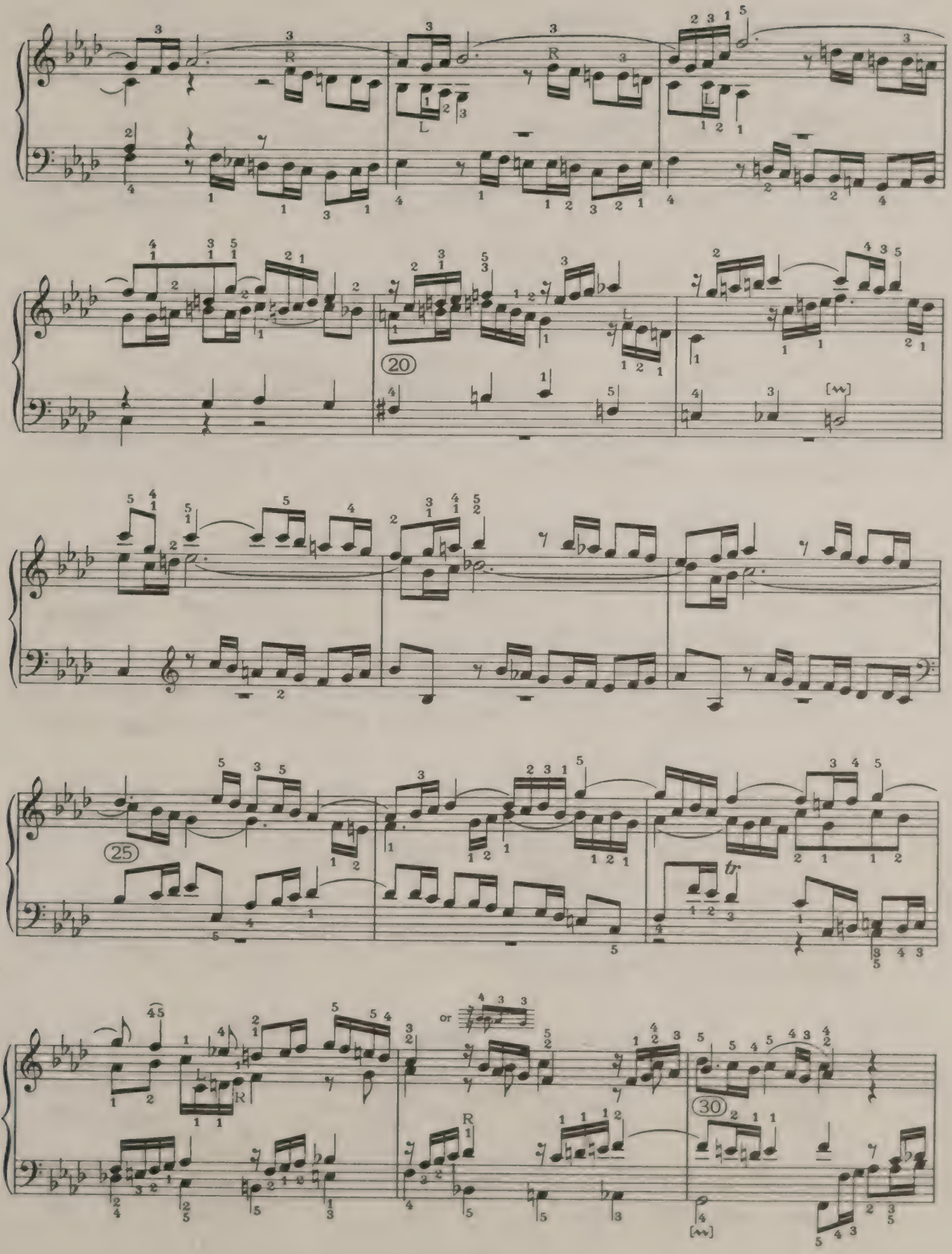

15
20

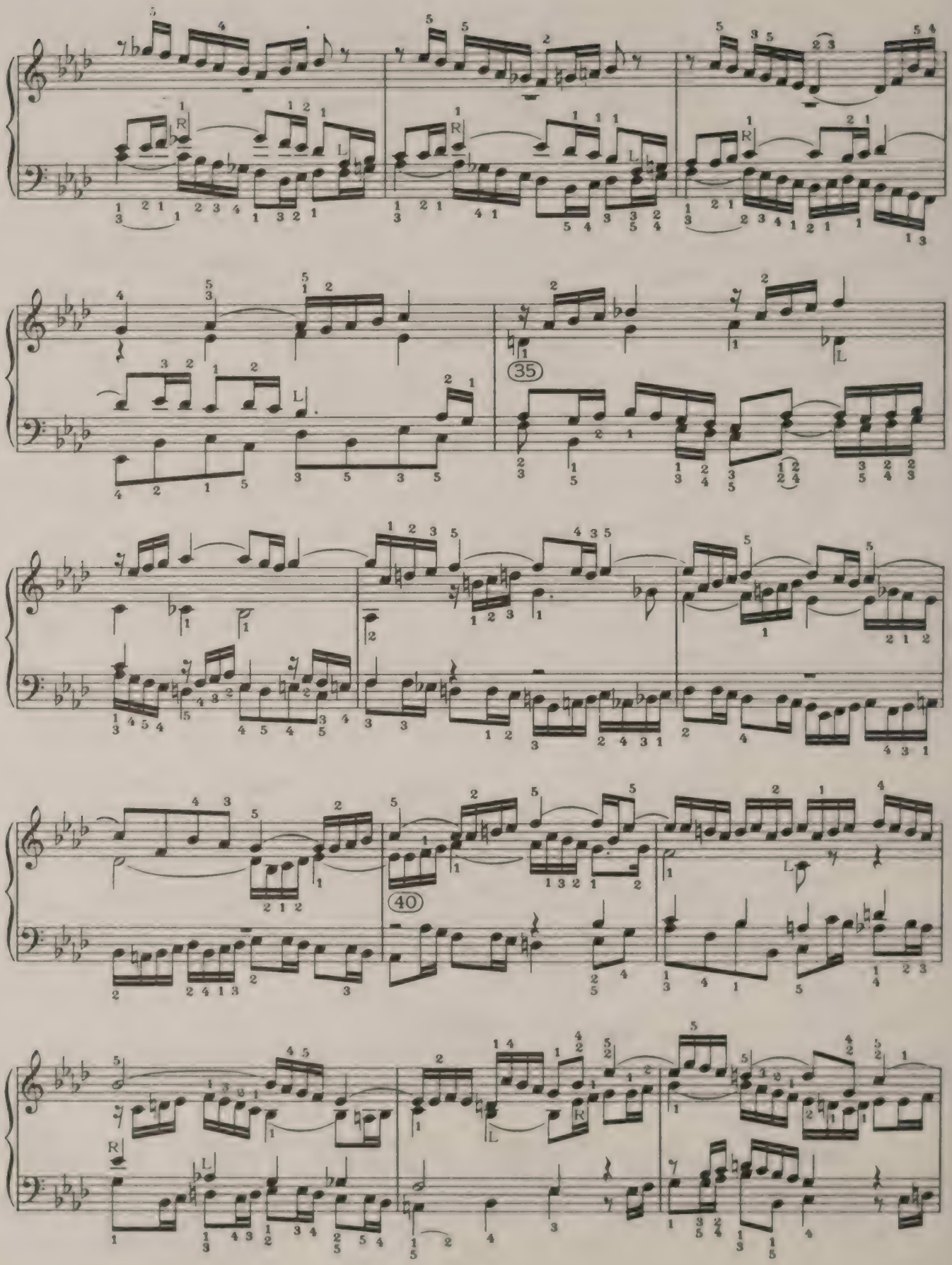
FUGUE XII

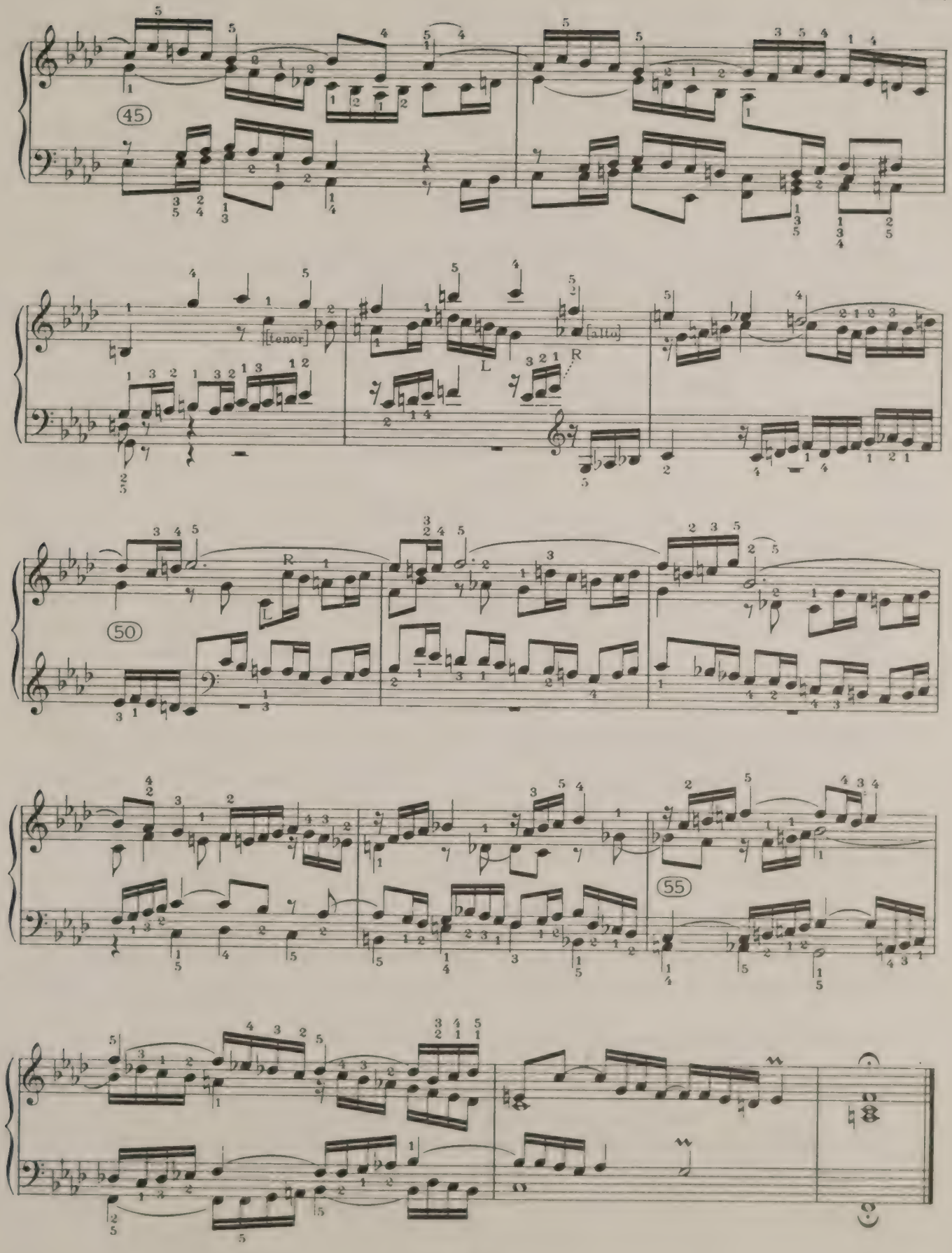
a 4

[Maestoso, con ritmo energico, ma cantabile]




20
25
or
30


35
40


45
[tenor]
[allw]
L
R
50
55

PRELUDE XIII

THE *tempo* should not be faster than a gentle rocking movement that will give harmonic value to the suspensions produced by the syncopated rhythm, and the value of a definite second theme to bars 5-6. One autograph gives $\frac{12}{8}$ as the time-signature; this might prevent mistaking the piece for a lively Gigue like that of the G major French Suite.

The bracketed *tr* in the first bar, represented in some MSS. by ∾, corresponds to the shakes in the parallel passages. They all stop, without turn, on the last semiquaver.

The touch is a *legato cantabile* throughout, anything else making nonsense of the very rich two-part harmony. Fairly full tone is indicated for the low-pitched climax between bars 24 and 29.

FUGUE XIII

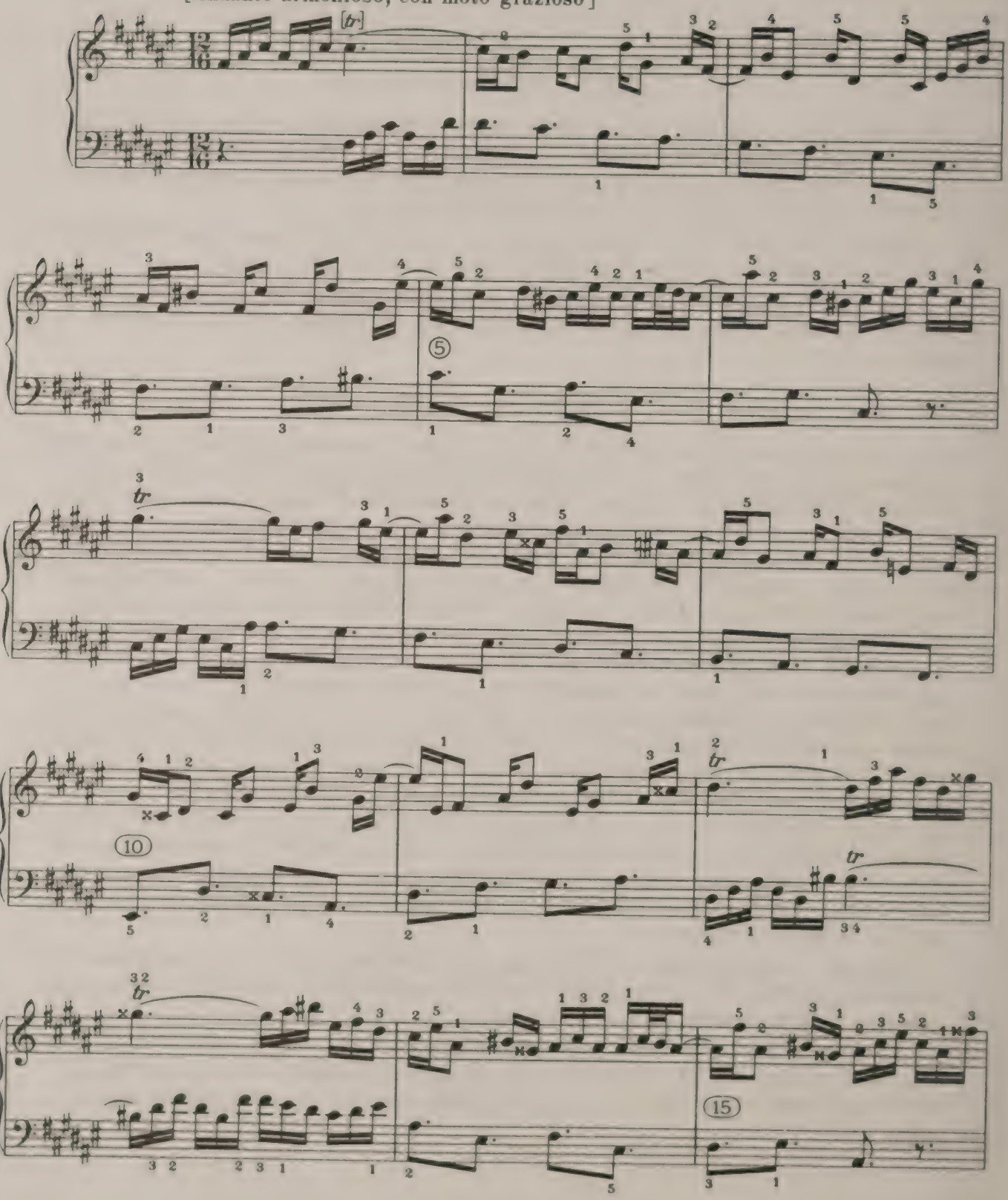
THIS Fugue combines its Subject at first with an ordinary Countersubject (bars 3-4, and 5-6), and then adds a new theme derived by inversion from a figure announced in Episode 1. Episode 1 occupies bars 7-11. Then comes the combination of Subject and Countersubject with the new theme (bars $11\frac{1}{2}$-13). The short Episode 2 (in bars $13\frac{1}{2}$-14) is an important source of later developments. It gives imitative treatment to the first figure of the Subject, which figure must not, however, be given with the emphasis of real entries. In bars 15-16 the Subject and Countersubject appear in the dominant, inverted in double counterpoint in the twelfth. Episode 3 follows, recapitulating Episode 1 freely in a higher (minor) key (bars 17-20), leading to an entry of the Subject in the bass, with the new theme in the treble and a fragment of the Countersubject crossing over it in the middle voice (bars 20-21), Episode 4 now broadly develops the line suggested by Episode 2 (bars 23-27), and works its way to the subdominant, where the middle voice enters with the Subject, accompanied by the new theme in the treble. Episode 5 follows (bars 30-31), recapitulating Episode 2 with interchange of the upper parts, and so leads to the final entry of the Subject in the treble accompanied by the Countersubject inverted in the twelfth in the bass. A bar and a half of Coda ends the Fugue with an allusion to Episode 1. The entire passage from bar 28 to bar 33 will thus be seen to recapitulate the exact course of bars $10\frac{1}{2}$-$16\frac{1}{2}$. Some commentators would mark the soprano in the final cadence as an augmented allusion to the Subject; but Bach has not so linked this up with previous developments as to put it beyond mere chance.

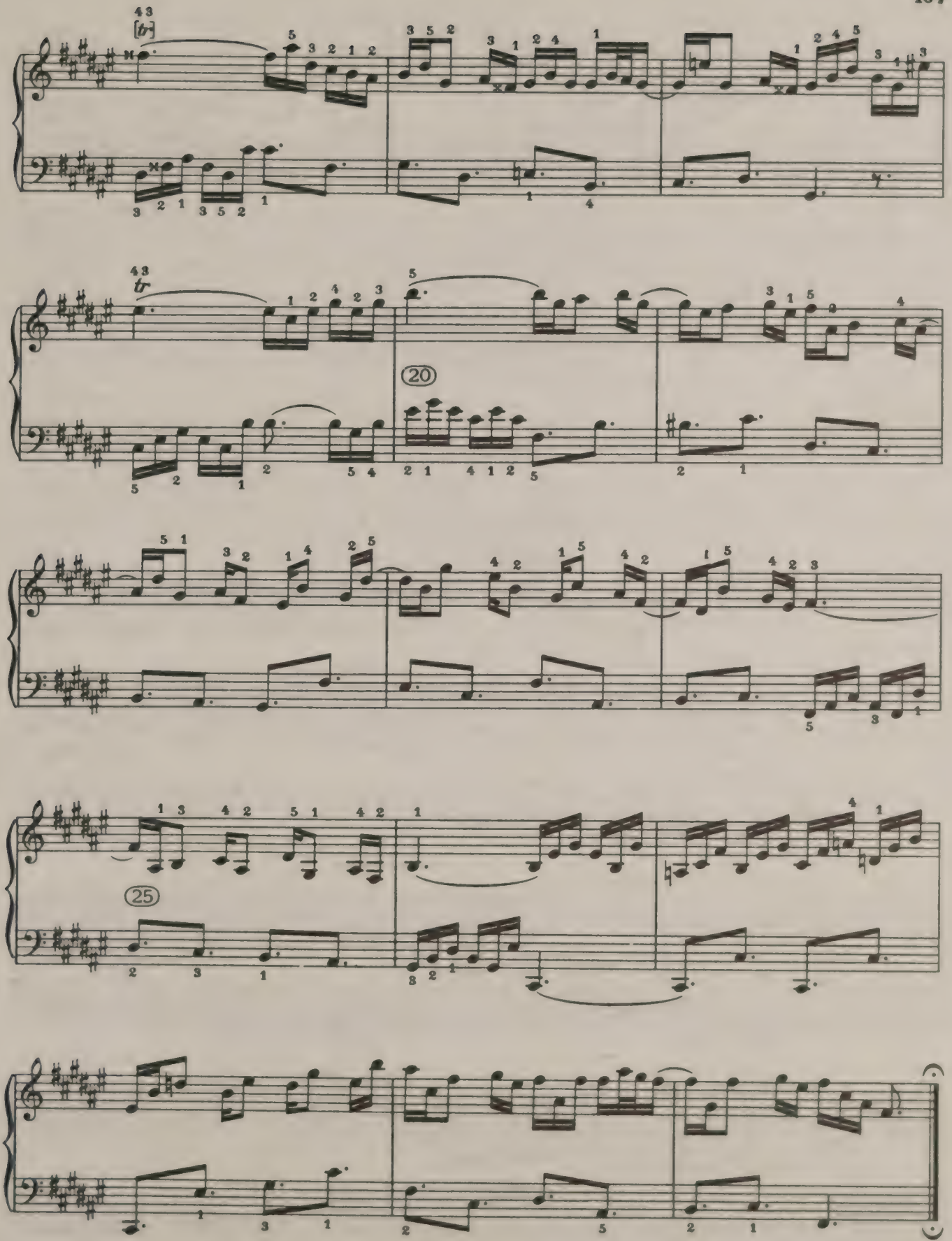
The sign ∾ stands throughout for a shake, and should be supplied to the theme wherever technically possible. (In bars 12 a short ∾ will do, though the real shake is worth practising. A short ∾ is optional in the different case of bar 22.)

The *tempo* is an *Allegretto;* the prevalent touch *legato*, especially in the quavers (which must be grouped into their thematic figures in the Episodes), against which the new figure of Episode 1 and the new theme should stand out in either a fluttering *staccato* or a well-marked slurring in pairs.

PRELUDE XIII

[Andante armonioso, con moto grazioso]

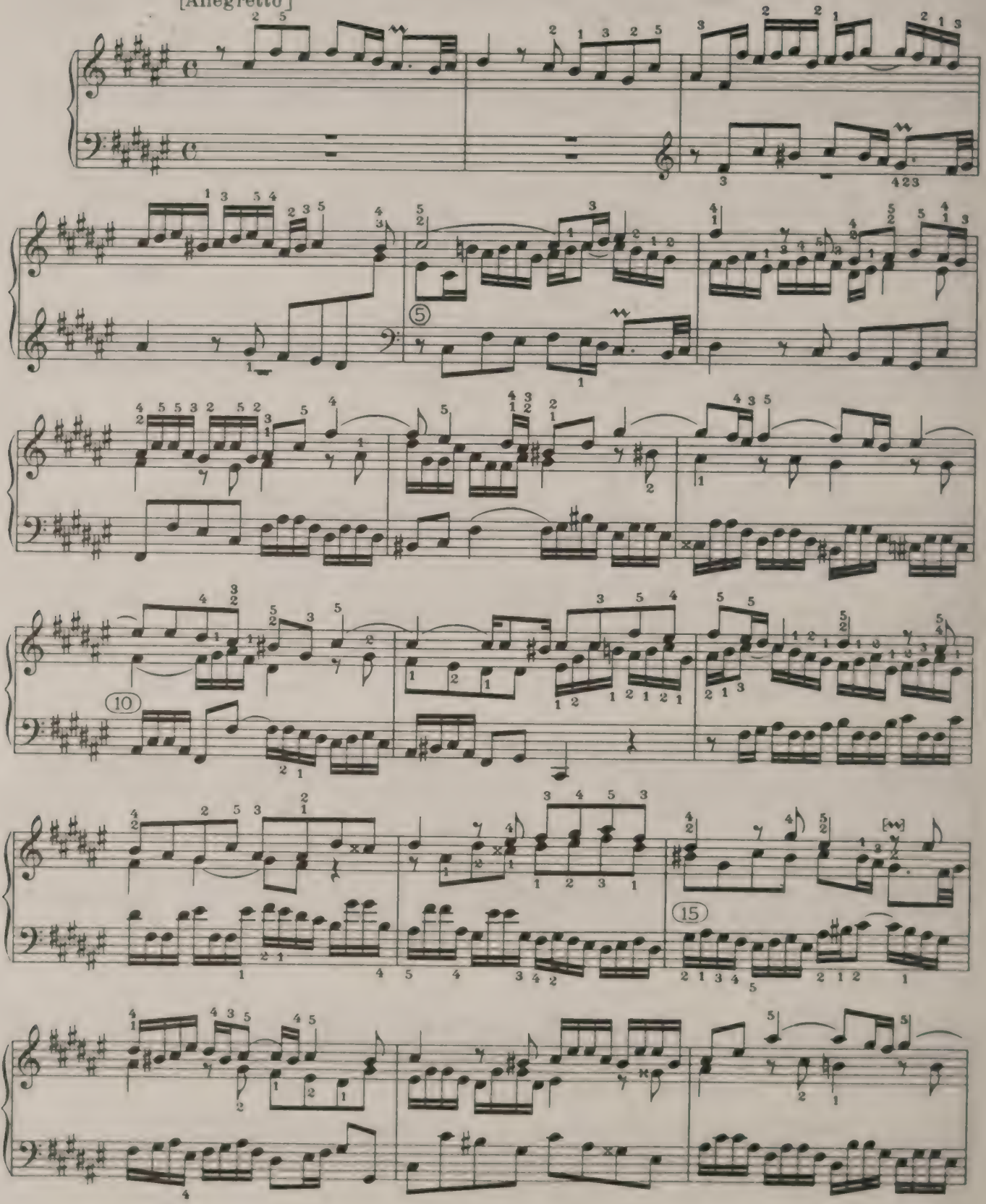


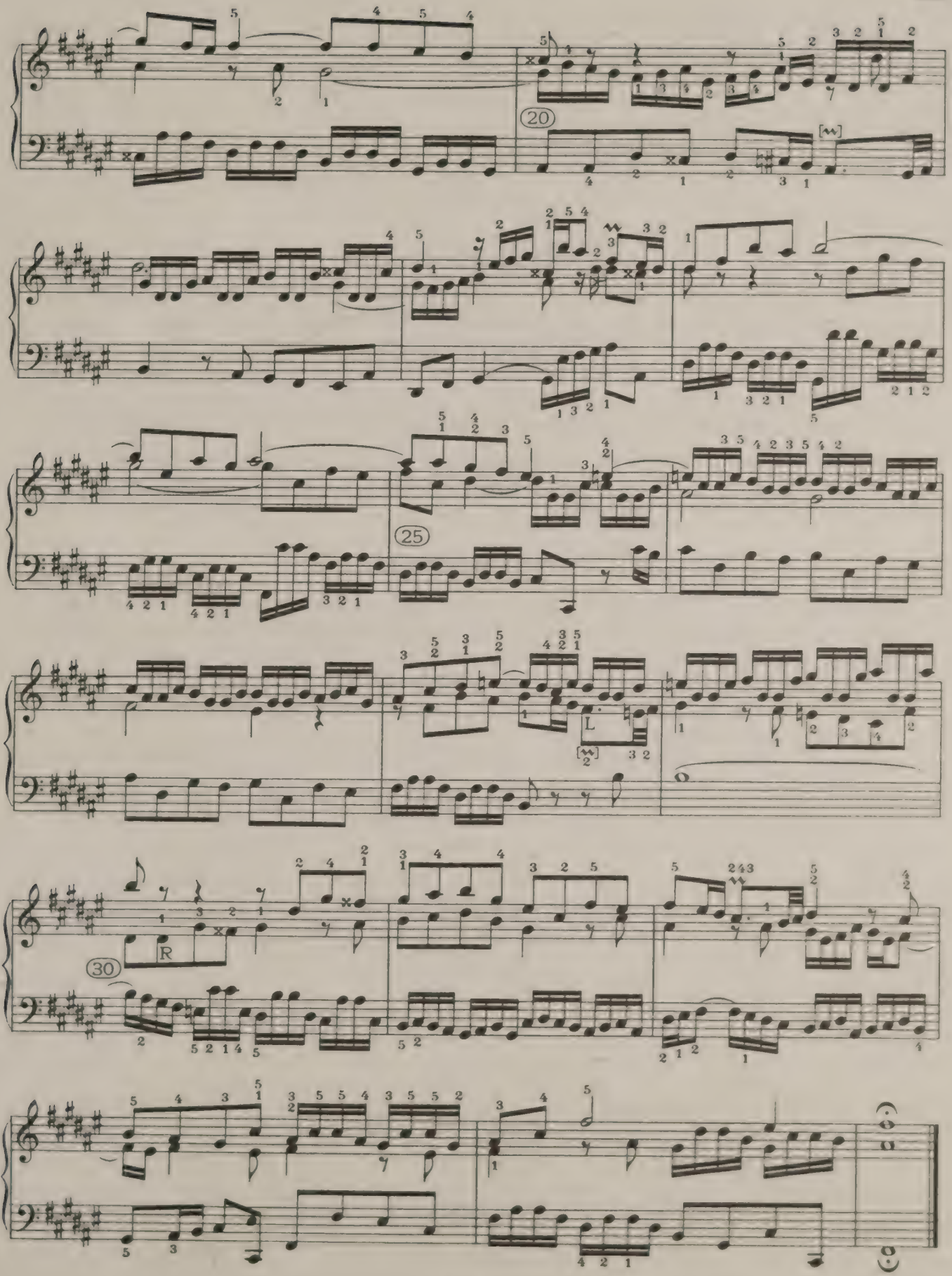

20
25

FUGUE XIII

a 3

[Allegretto]



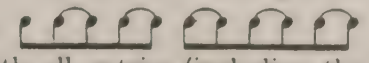

20
25
L
R
30

PRELUDE XIV

A FAIRLY lively little movement, the occasional extra chord-notes of which should not lead the player to disguise that it is practically a two-part Fugue. The answer in the second bar is obvious enough, and other entries of the subject become not less but more important by the ways in which they disguise the initial quaver—as in the bass in bar 4, the treble in bar 6 (skip of a fourth), the bass in bars 7, 13, 23, and the treble in bar 20. The inversion in bars $14\frac{1}{2}$-16. is also significant. The new figure in bar 4 should be well brought out wherever it occurs.

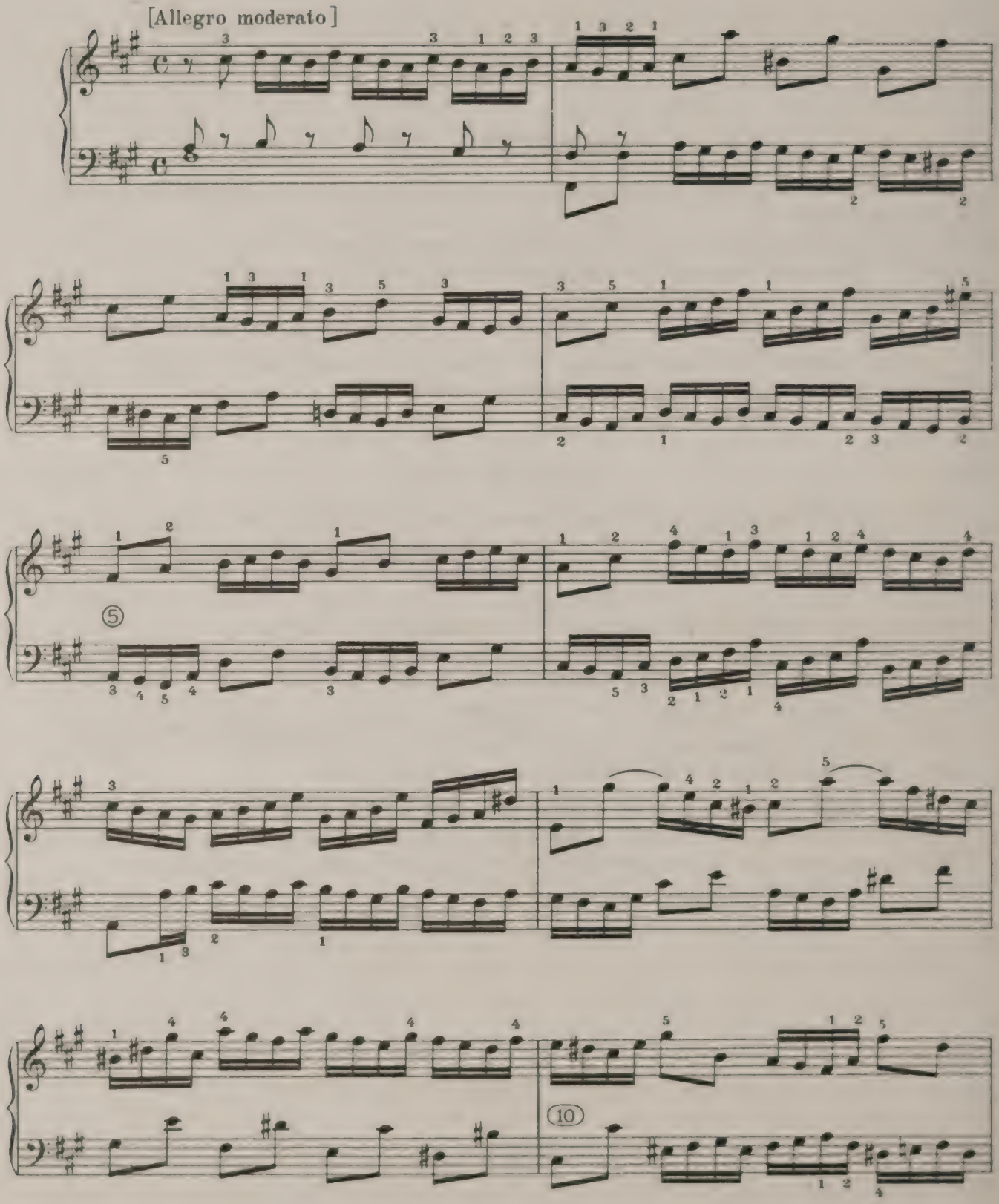
Quavers are all best played *staccato*. The chords may be slightly broken, besides the one Bach himself breaks (as being a great stretch) in bar 19.

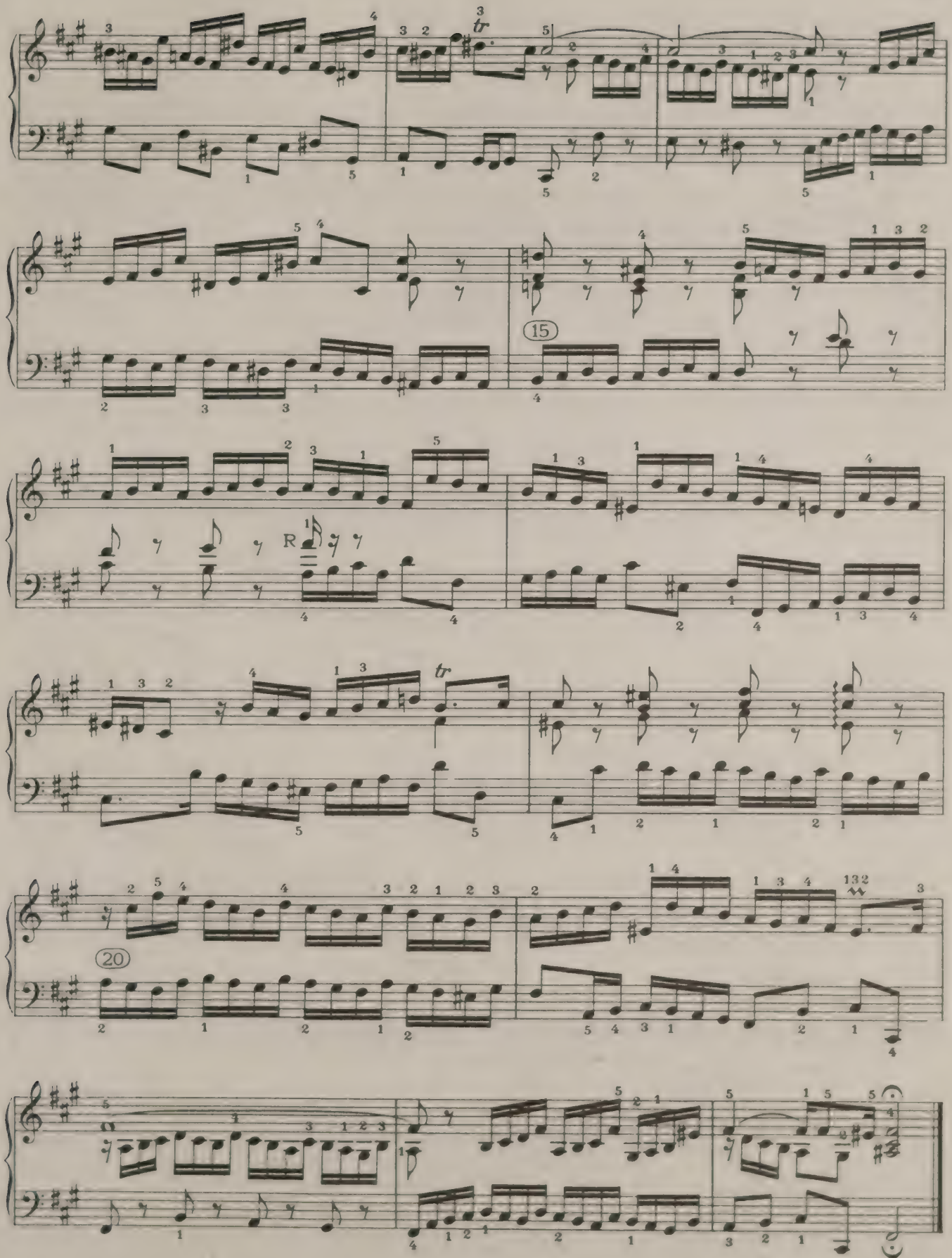
FUGUE XIV

THE Subject is combined with a Countersubject of equal importance, the principal figure of which pervades the whole Fugue. The rest of the episodic and accessory material comes from the third scale-group (four rising quavers) of the Subject. The Episodes (bars 11-14, 18-20, 35-36) are short, and not sharply differentiated; yet the entries of the Subject (and Countersubject) are prominent events; note especially the ornamented entry in bar 25. The two entries of the Inverted Subject (bar $20\frac{1}{2}$, alto; and bar 32, bass) are important. The whole Fugue requires the finest *cantabile legato* in every detail of its harmony and counterpoint. The figure of the Countersubject is obviously to be slurred in pairs of quavers  The ∾ on the penultimate note of the Subject may be supplied with all entries (including the inverted Subject) either as a short ornament, or as an ordinary shake.

The *tempo* is that of a broad *Andante*, not quite so slow as the first movement of the B minor Clavier and Violin Sonata. The quaver figure should correspond more or less to the flow of semiquavers in the great chorale at the end of the first part of the *Matthew Passion*.

PRELUDE XIV

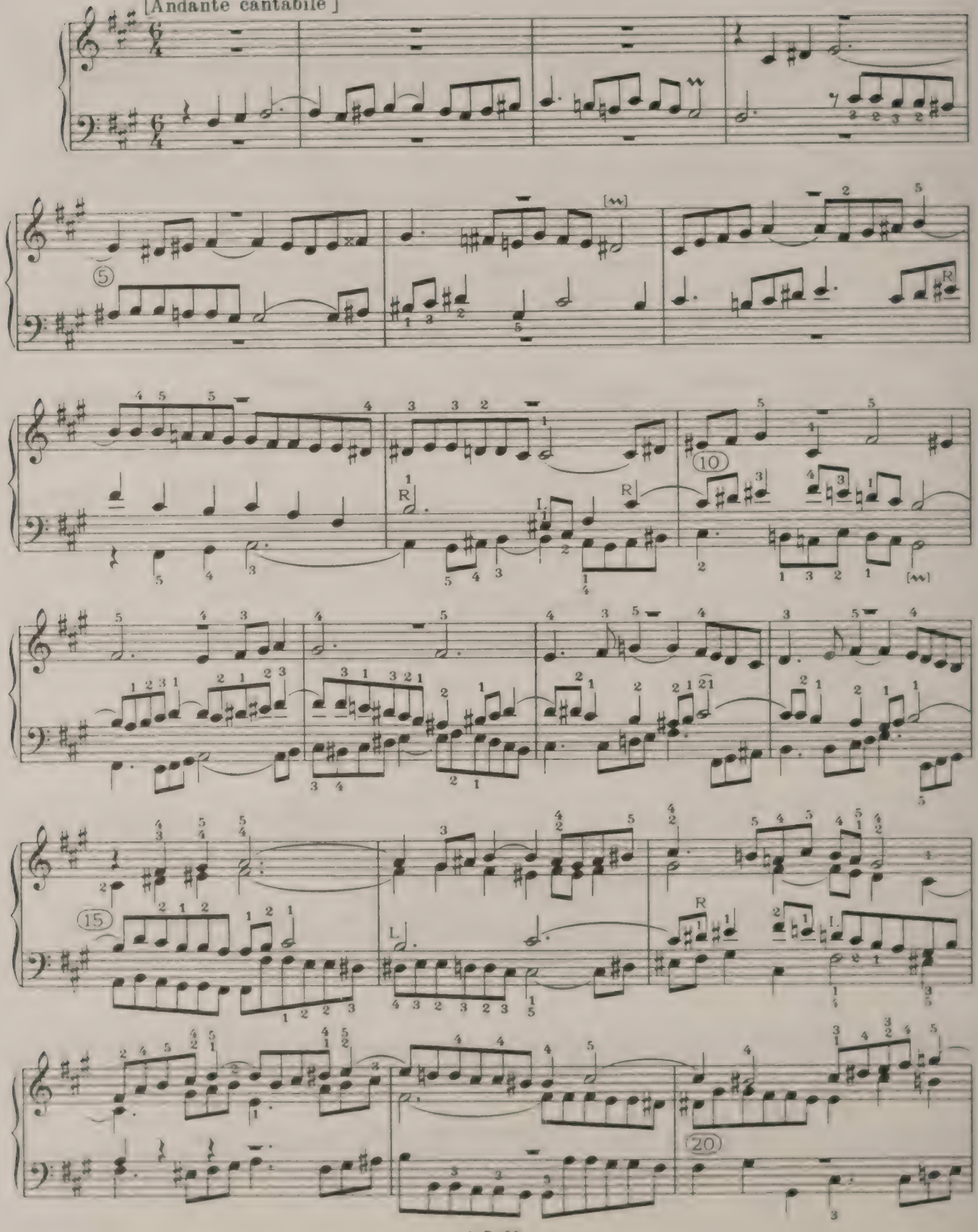


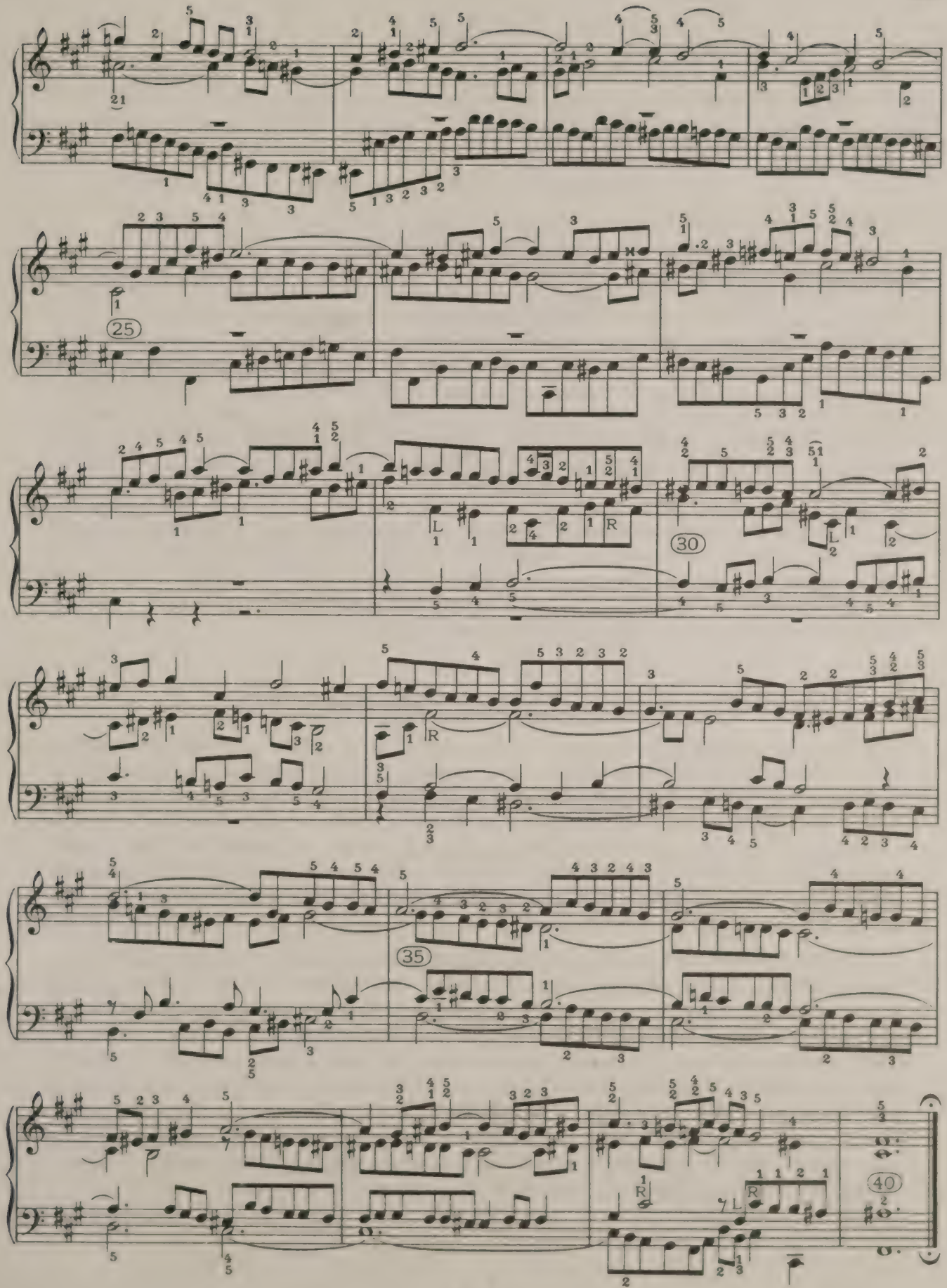

15
R
20

FUGUE XIV

a 4

[Andante cantabile]

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PRELUDE XV

THE whimsical time-signature $\frac{24}{16}$ indicates nothing more than that all the semiquavers are triplets. This is in no conflict with the C signature; but the *tempo* should be a very lively eight in the bar rather than a mere four. The collisions between the hands (*e.g.*, at the end of bar 2) are least awkward if the semiquaver *arpeggio* figures are in a *leggiero* touch amounting to a finger *staccato* (such as is suitable throughout the finale of the *Kreutzer Sonata*: compare Mendelssohn's Scherzos, *passim*). The disjunct quavers are obviously best in a lively *staccato*; but the more conjunct quavers in bars 4, 5, 9, and 10 should be *legato*, otherwise the ear will scarcely distinguish when the new semiquaver figure of those bars belongs to the left hand instead of the right.

With bar 11 a *cantabile* character sets in with the conjunct pairs of quavers (obviously *legato*), and takes shape in a new melody rising in sequences from the middle of bar 13 to its climax in bar 16, from which the *arpeggio* figure (throughout present in the bass) descends in ten crotchet steps to the end. This descent lends itself to an impulsive *crescendo*, especially when in the penultimate bar the bass rushes upwards against it.

FUGUE XV

THIS Fugue is very rich in its themes. I. The combination of Subject and Countersubject (as in bars 5-8) is maintained at all entries except those in Stretto, though the Countersubject is apt to lose its first bar. Bars 20-30 comprise an exposition (in all three parts) of the Inverted Subject with the Inverted Countersubject. At bar 51 a Stretto is made from the Subject in a form which, by omitting its second bar, heightens its effect and renders the close Answer possible. The same Stretto, led from below instead of above, enters unexpectedly in the middle of bar 60; and at the climax of the Fugue, beginning at bar 77, the Inverted Subject begins to set about the same Stretto, but is capped by the Direct Subject rising away from it in thirds.

II. The Episodes (six in number, besides the final Coda) contain several independent figures. Their foundation is laid, before the entry of the third voice, in bars 9-10, which contain a pair of new figures with their inversions. In Episode 1 (bars 17-19) the semiquaver figure (direct) is combined with two independent contrasted figures forming a Triple Counterpoint (in playing which, as always in Bach, the slowest theme requires the most singing tone—all the more in this case because it is pointedly varied on two of its recurrences). The Triple Counterpoint is put through some of its permutations in Episodes 2, 3, and 5 (bars 31-33, 48-50, and 65-68). In the course of Episode 2 a new descending scale-figure is combined with the inverted semiquaver figure, and this combination is, in its turn, subject to inversions (bars 34-37). Episode 6 (bars 73-76) gathers up this thread with clinching emphasis.

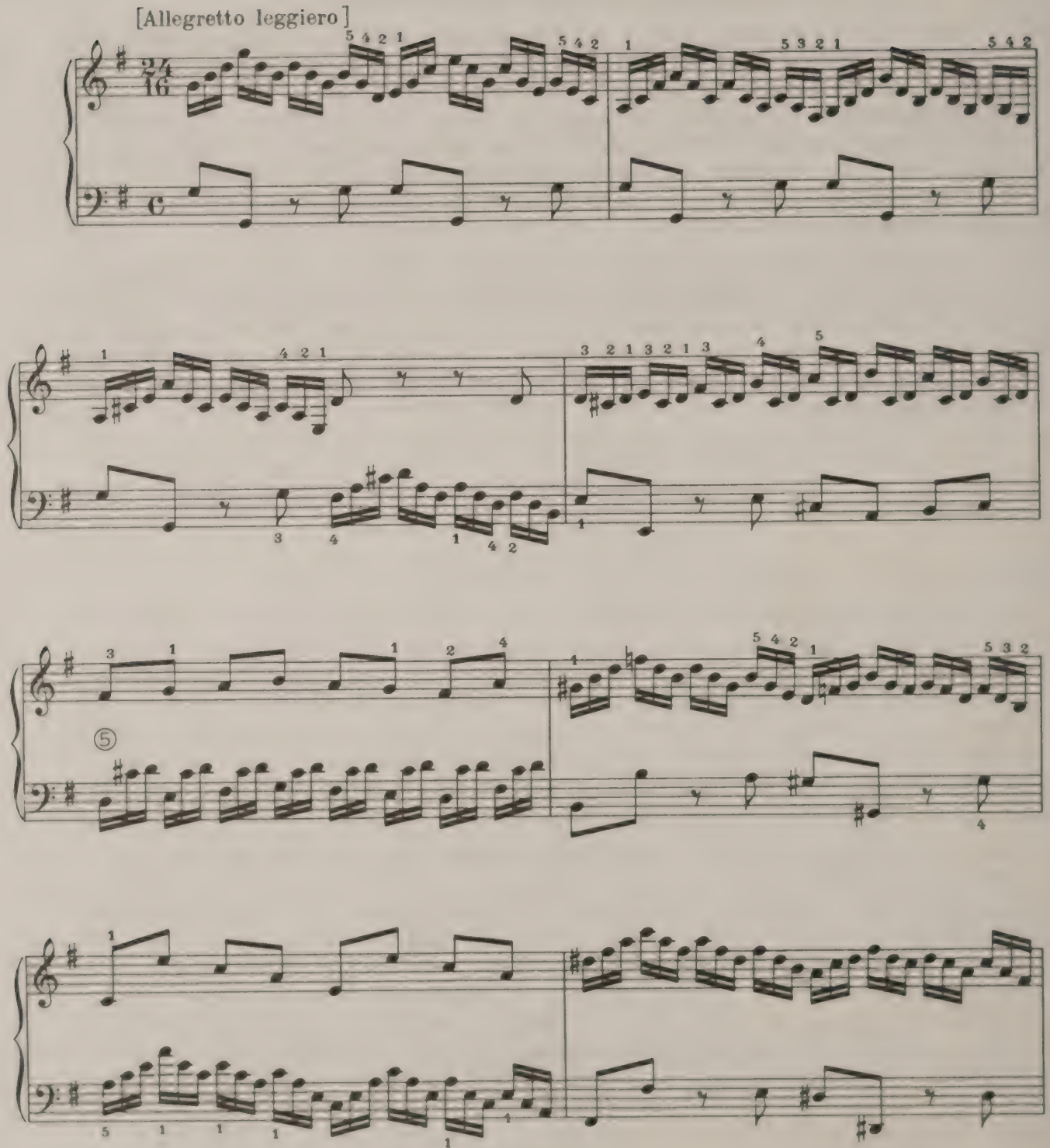
The *tempo* is lively, so as to require a little stretching for the unexpected detail in bar 55 (a swell in the second and fourth quavers of this bar will account for it) and a decided relaxation throughout the Coda (bars 82-86).

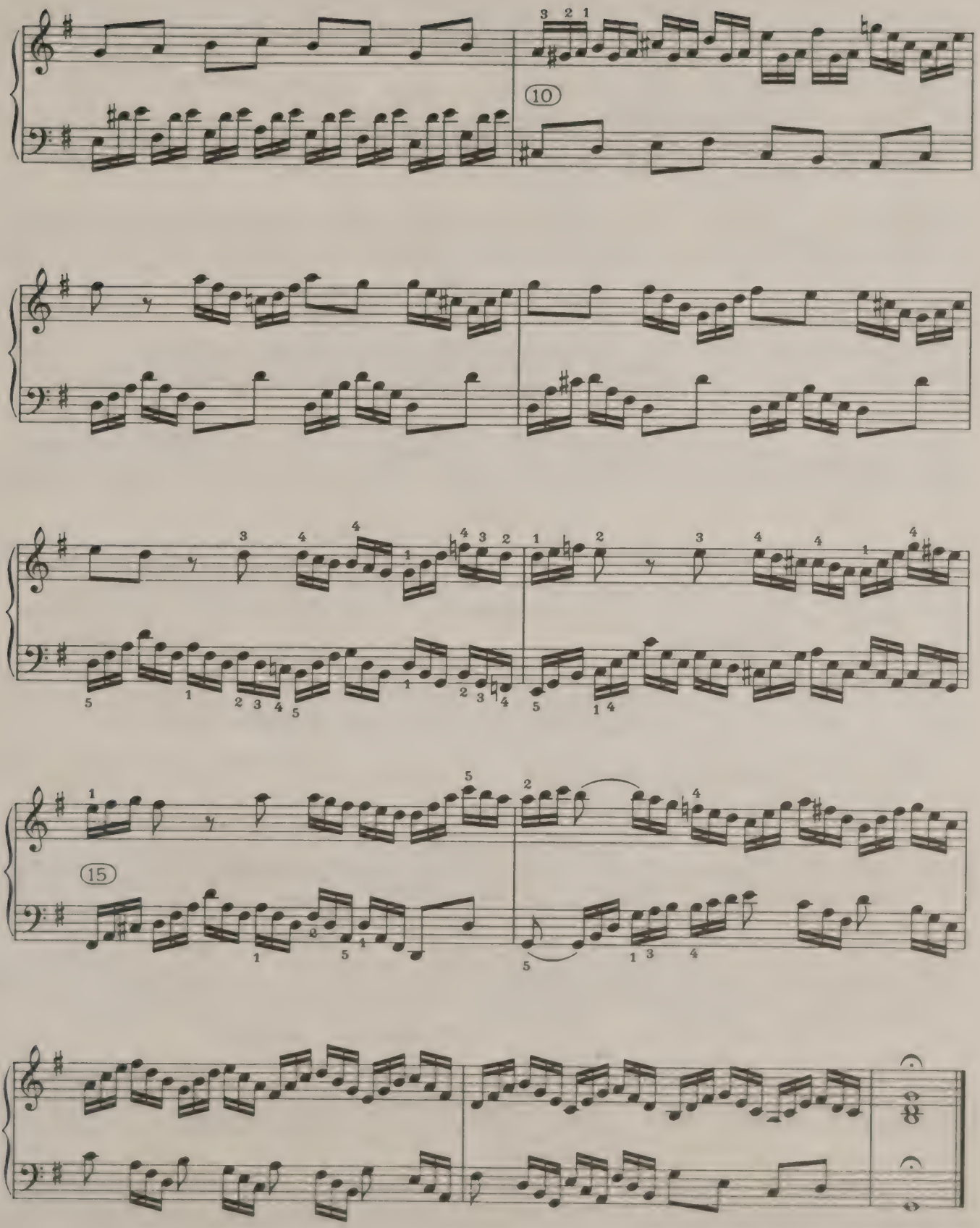
Prolonged low bass passages (as in bars 31-36) imply full tone.

All tied notes, of course, demand that the tone shall still be singing at the moment of suspension. A breach of *legato* would be particularly unfortunate in this matter in bars 12, 20, and 82. In this last case the immediate repetition of the C is apt not only to break the tie, but to make a false connection of melody with the upper part. (This is why a weaker reading has been foisted on one autograph and adopted in several early copies.) The suspension in bar 58 (very characteristically resolved by the middle of the semiquaver figure) may be kept alive by unobtrusive repetition of the tied note in the middle of bar 57 (an almost automatic procedure on the clavichord).

The shakes in bars 25-26 are either stopped at the last quaver, or else carried through as usual with a turn. The shake in bar 64 ends, without turn, on the sixth quaver. The shake in bar 70 ends, without turn, on either the third or the fourth quaver. The ~ in bar 22 is meant as a practical substitute for an ordinary shake. If, however, the quavers of the Subject are *staccato*, an ordinary shake is quite possible here; and the sign often means as much; certainly (for example) in bar 78.

PRELUDE XV

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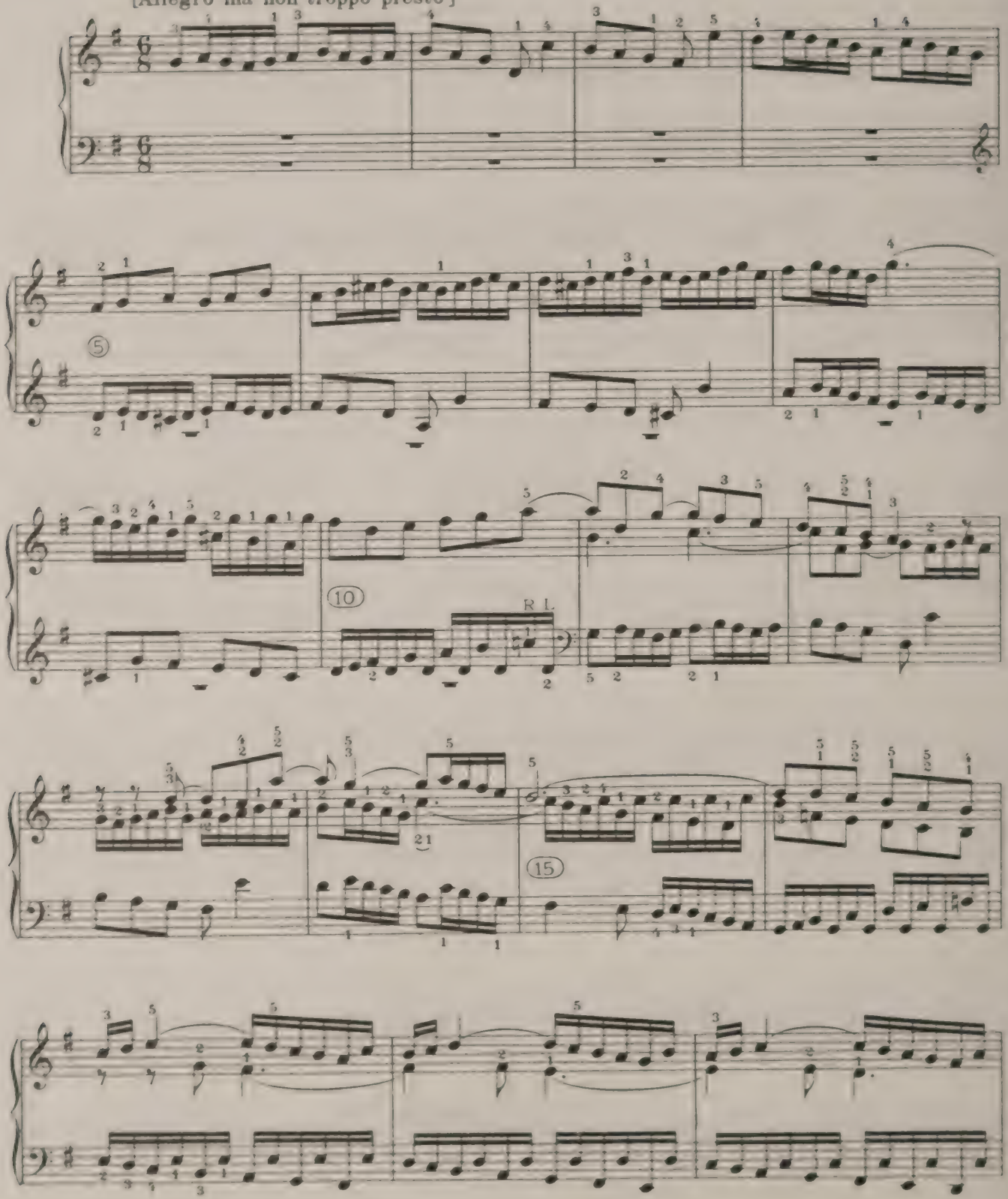
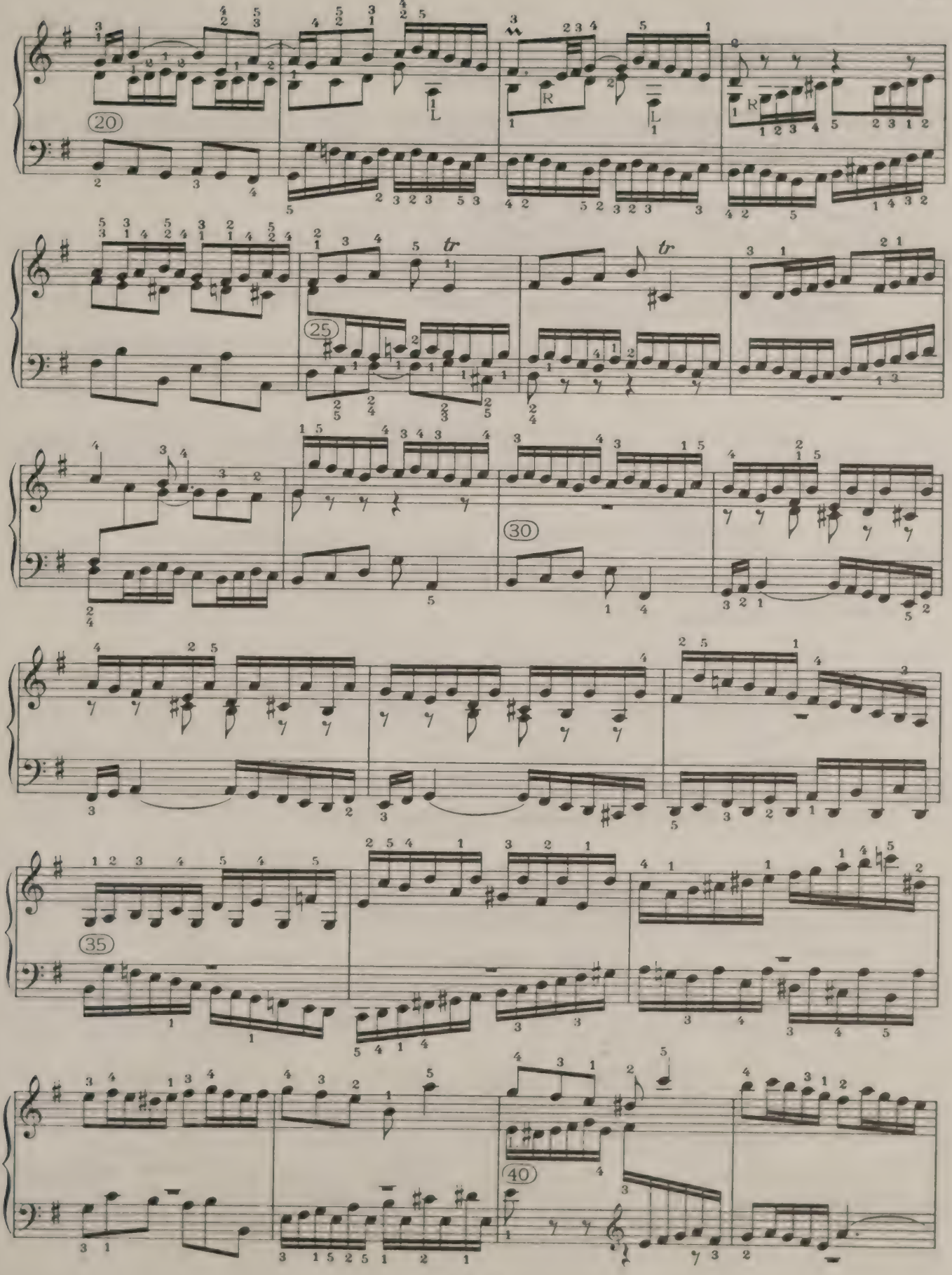
FUGUE XV

a 3

[Allegro ma non troppo presto]

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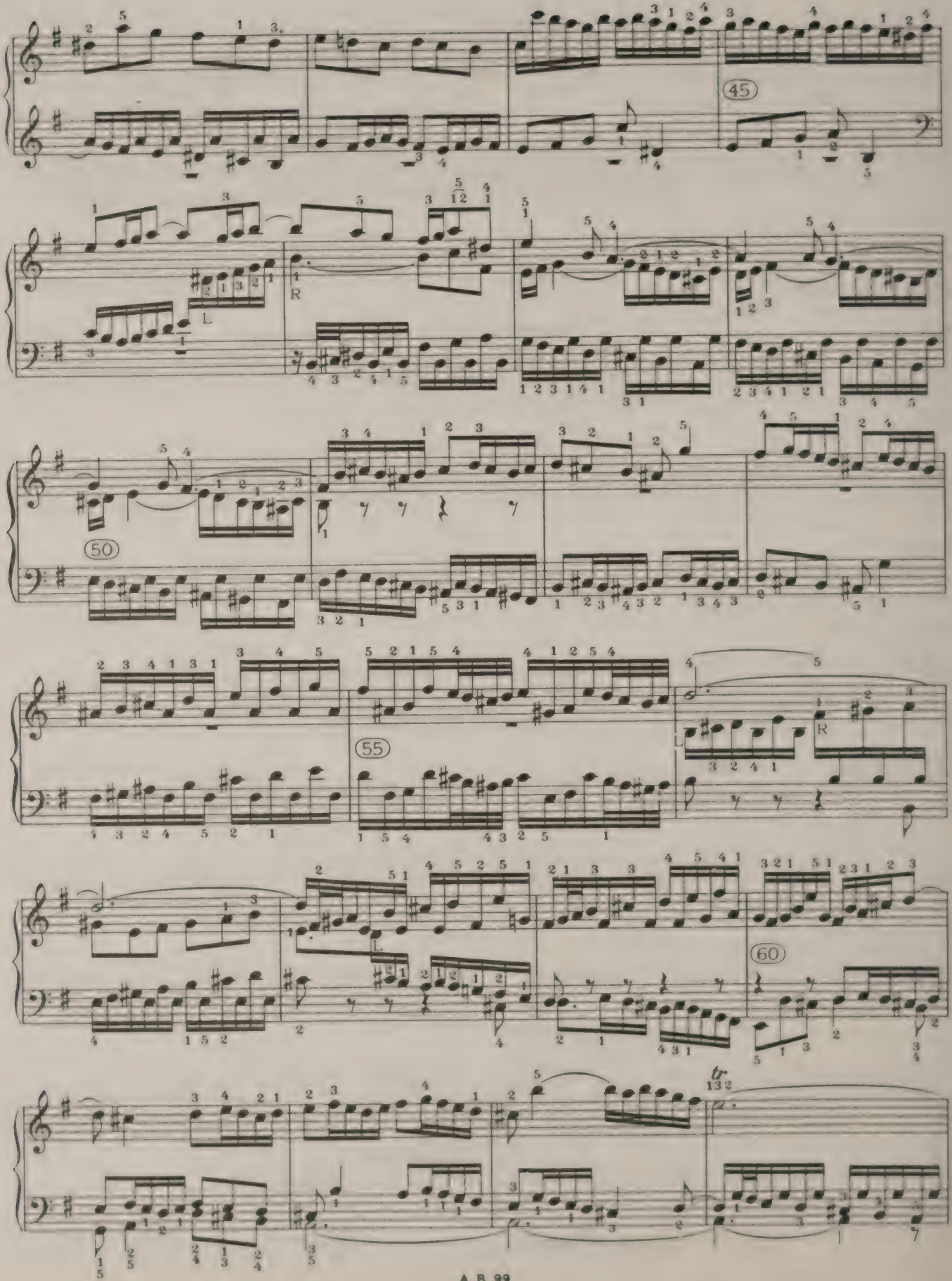
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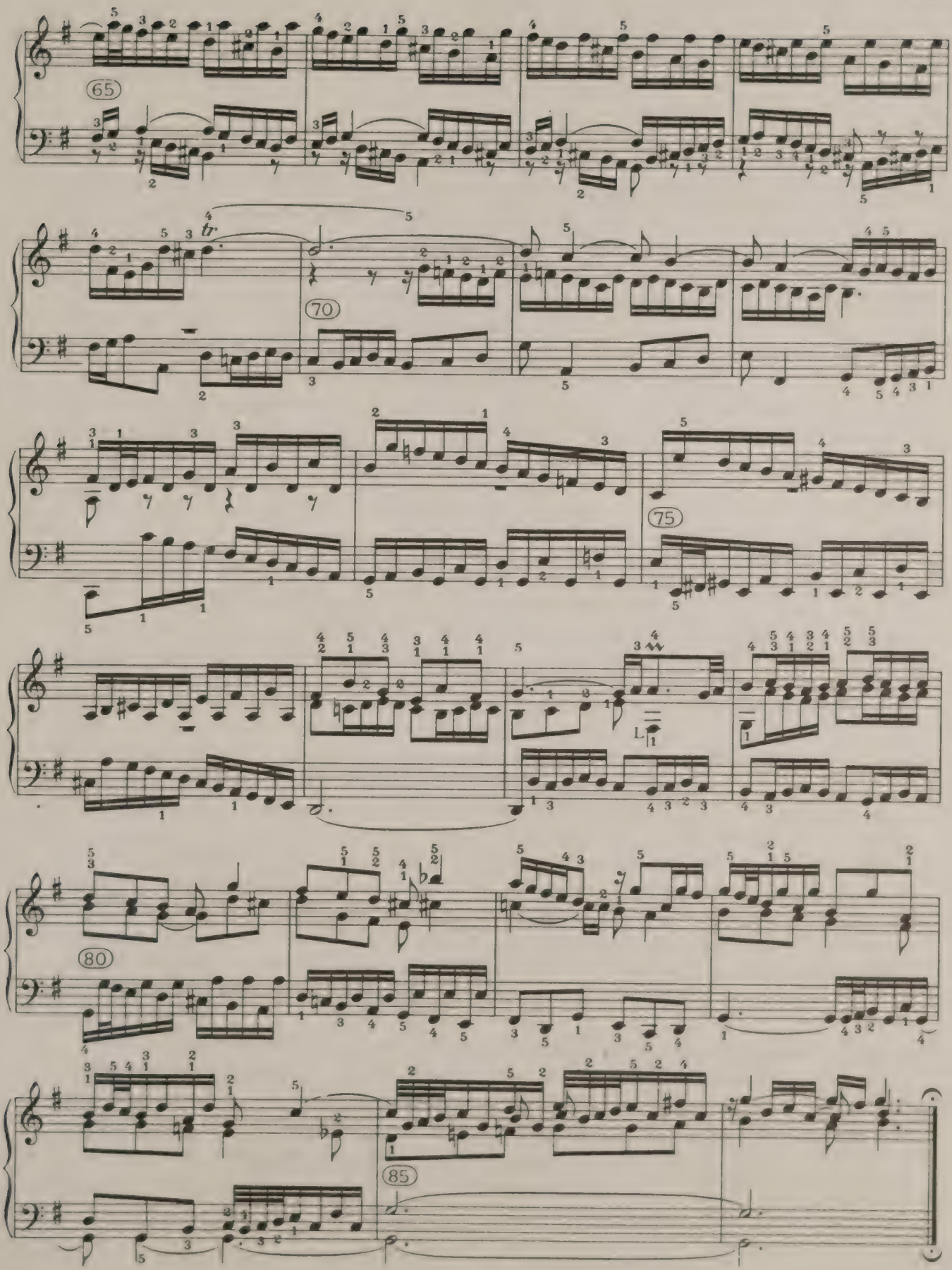
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PRELUDE XVI

THIS is a slow movement (8 in the bar) in which the demisemiquavers must show no such jerkiness or pettiness as would bring an artificial manner into the broad violin-like *cantabile*.

At bar 7 the bass takes up the theme, freely inverting it and (according to a reading adopted here from one of the best MSS.) initiating at the end of bar 8 a new figure which is taken up by the upper parts. At the fourth crotchet of bar 12 the two upper parts complete each other melodically, though each retains its own meaning.

In bars 14-15 mark well the dominant pedal outlined by the bass, especially at the point where (in the middle of bar 15) it is relinquished with a downward step.

The shakes, which should swell out like the *messa di voca* of the best *bel canto*, end, without turn, on the last semiquaver of the bar. The final shake may end, as suggested by Kroll, with a turn, thus:

FUGUE XVI

THE Countersubject is neatly derived from the Subject by inverting its two figures, beginning with the second and joining it imperceptibly with the first. It thus has a character of its own, and yet in the cumulative effect of the Stretti it contributes a part indistinguishable from that of an ordinary inversion of the Subject. But on no account should the contrast between Subject and Countersubject be destroyed by breaking the Countersubject up into its component figures.

In cases where the use of these figures as accessories overlaps with the complete themes, the accessories should be given in a lighter tone; see especially bar 15, where the anticipation (in the very same notes) of the second figure of the Subject is charming if it is only faintly heard, but disturbing if prominent. In no other Fugue is it more important that both Subject and Countersubject should stand out apart from all fragmentary allusions.

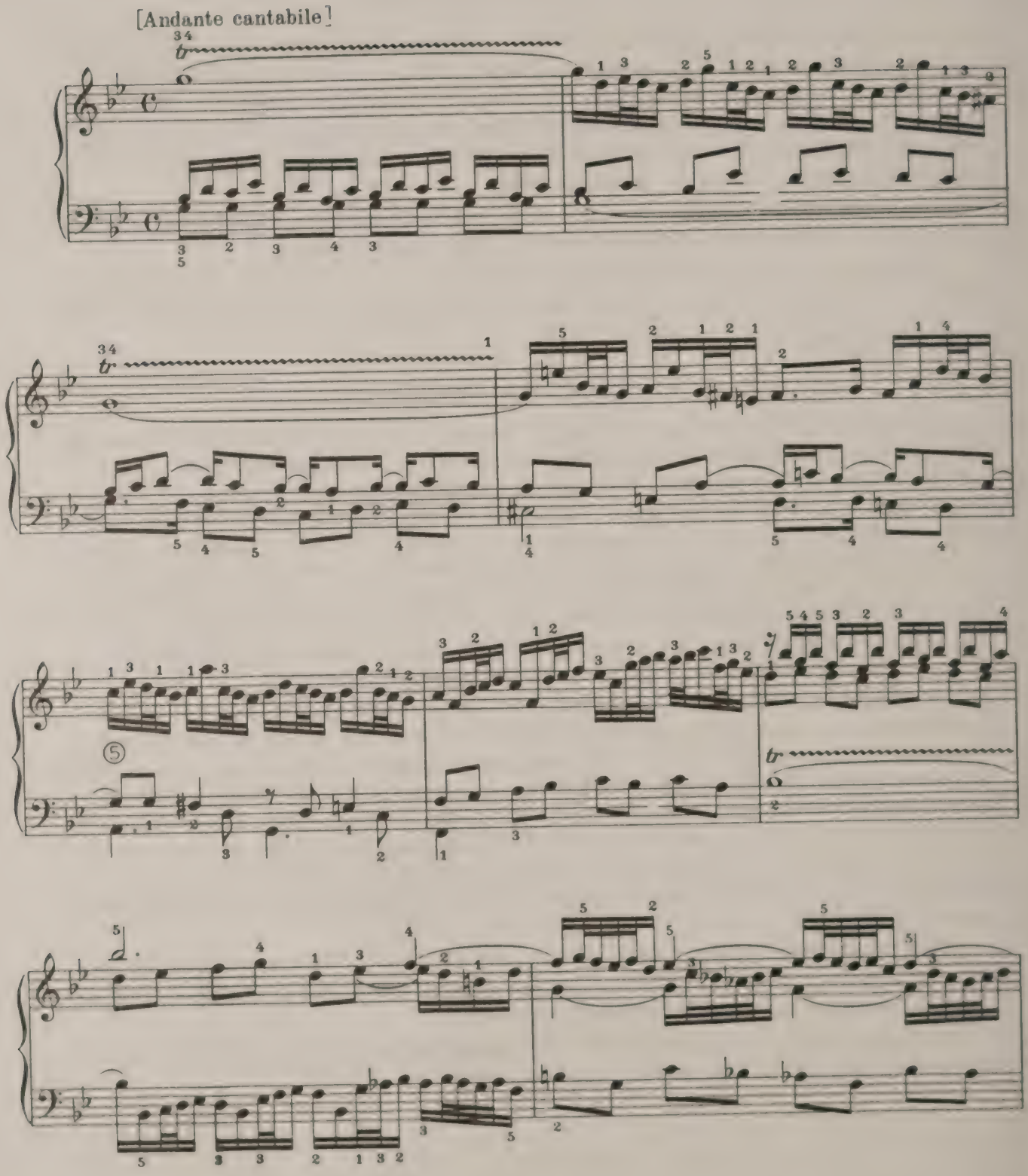
Of the two real Stretti, the first is that in the upper twelfth between bass and alto (with Countersubject in treble) in bars 17-18. Being designed in double counterpoint in the twelfth it becomes (in bars 28-29) a Stretto in the lower octave between the other two parts, soprano and tenor, to which the bass adds an entry of the first figure in the lowest octave. (This repercussion in the tonic at three octaves is a favourite means of climax with Bach.) Meanwhile, the alto crosses over the soprano with part of the Countersubject. Bring out the bass, but keep the alto quiet so that the soprano may easily penetrate with its Subject, especially in its unexpected skip from A to D (instead of the final B♭), whereby it regains its position above the alto in bar 29.

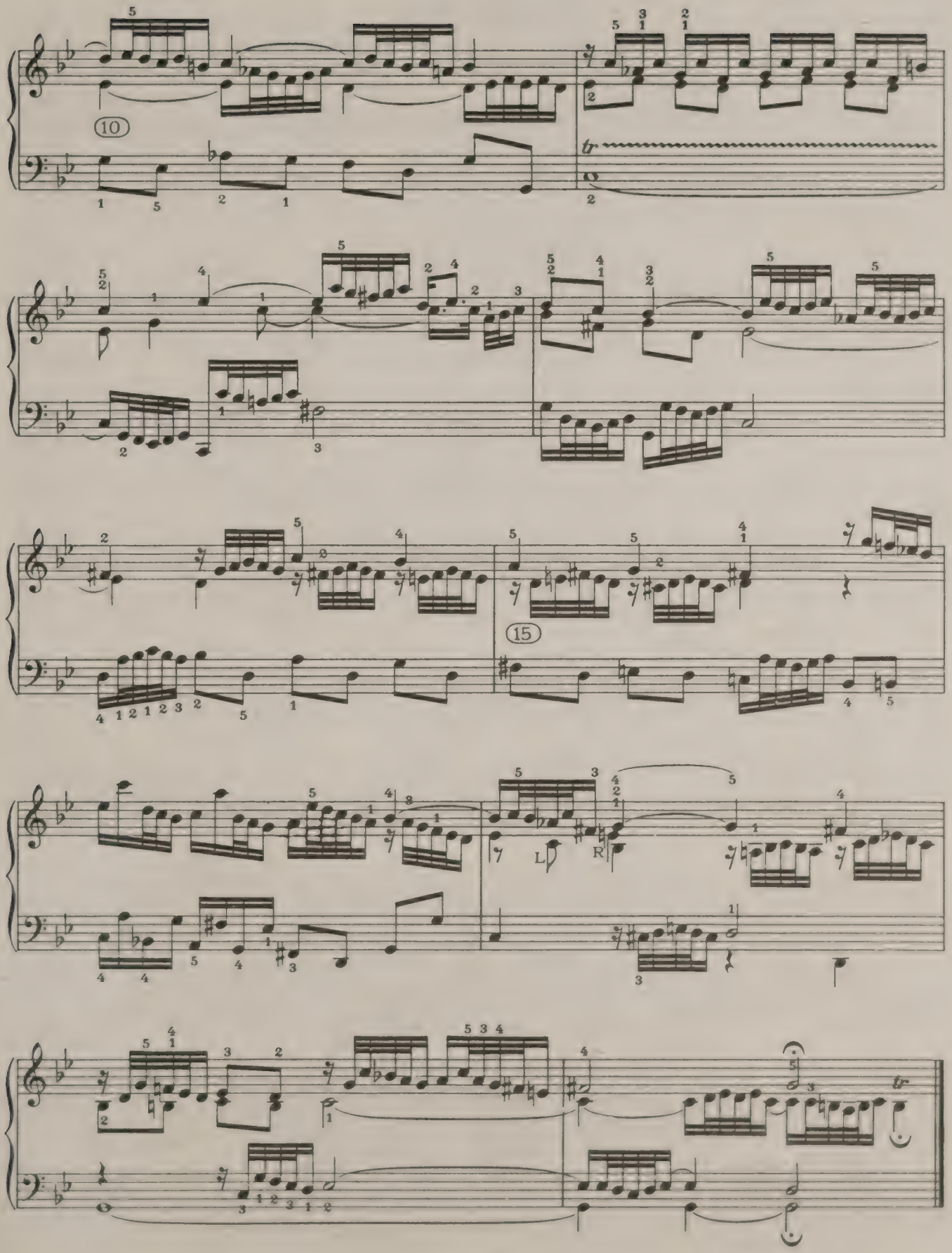
Note the indication of short massed chords (a sign of climax) in the five-part final two bars.

The Episodes (bars 8-11, 18½-20, 24½-28) are all derived from the second figure, and are not differentiated. They should be taken quietly.

The *tempo* is a slow four, a little too flowing for eight in the bar. A sonorous *legato* is best throughout, with special fullness where the bass is deep.

PRELUDE XVI

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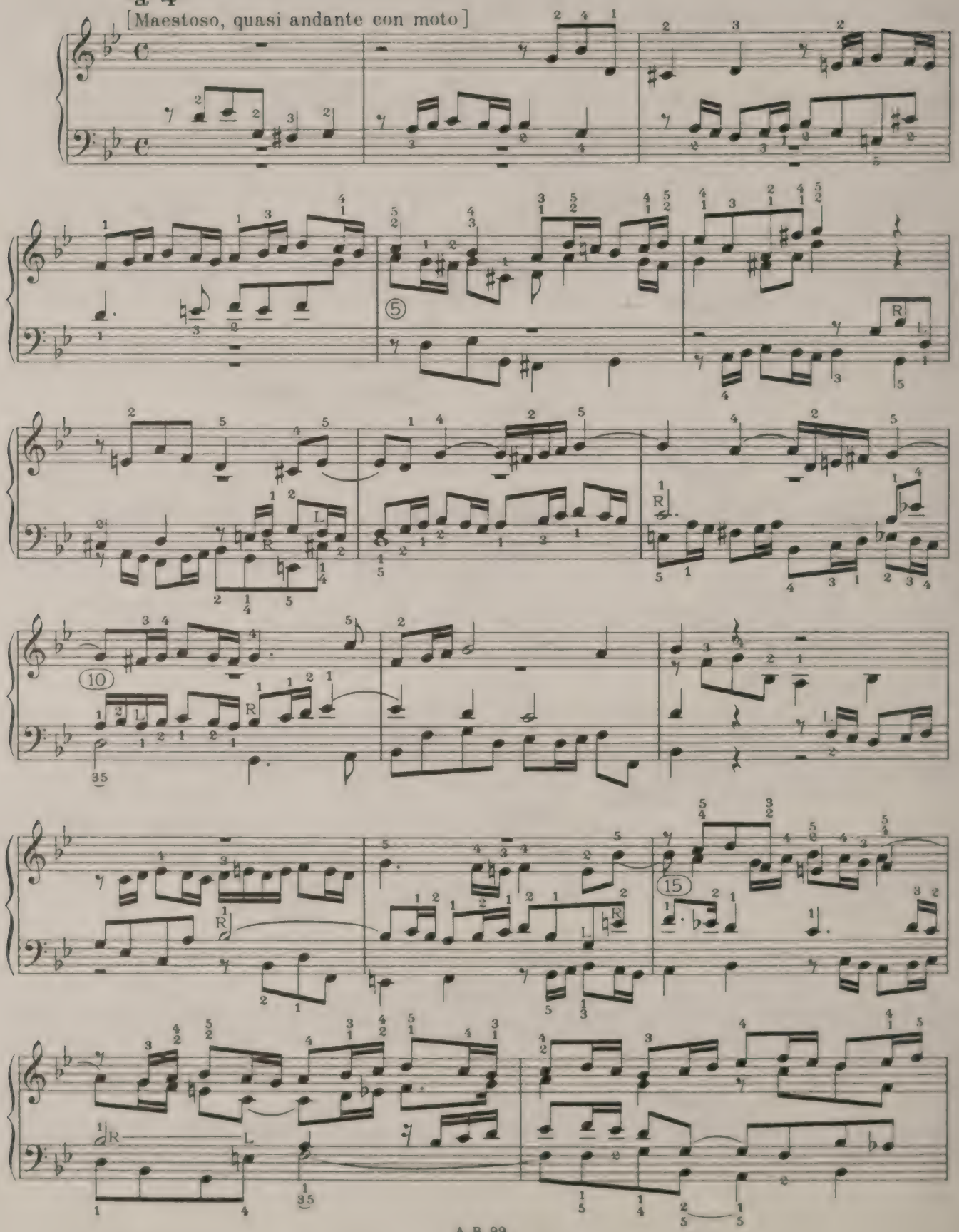
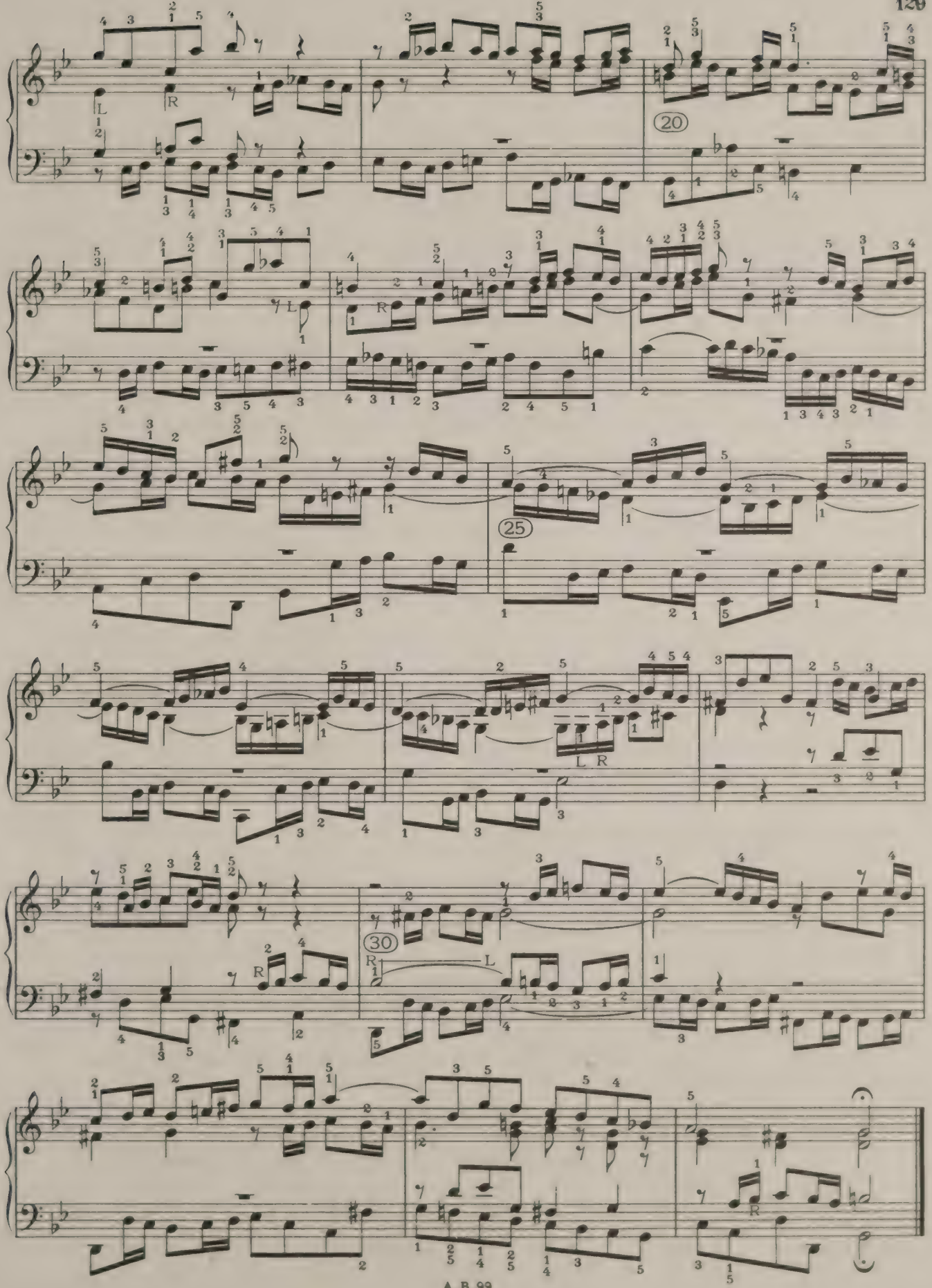
FUGUE XVI

a 4

[Maestoso, quasi andante con moto]




20
25
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PRELUDE XVII

THE formal opening, with its homophonic chords, has not proceeded beyond two bars before it becomes a dialogue between the right hand and the left. After eight bars it settles into a broad two-part design, combining sequences of its main figure with a new theme in double counterpoint, establishing the key of the dominant and closing therein at bar 18. Then the opening formal style is resumed, soon to develop into fresh double counterpoint, and leading to the subdominant where, in bar 26, the whole passage from bar 9-18 is inverted in double counterpoint (the last three bars freely) so as to return firmly to the tonic. From bar 35 to the end, a Coda gathers up the remaining threads and makes a spirited climax to this openly symmetrical design.

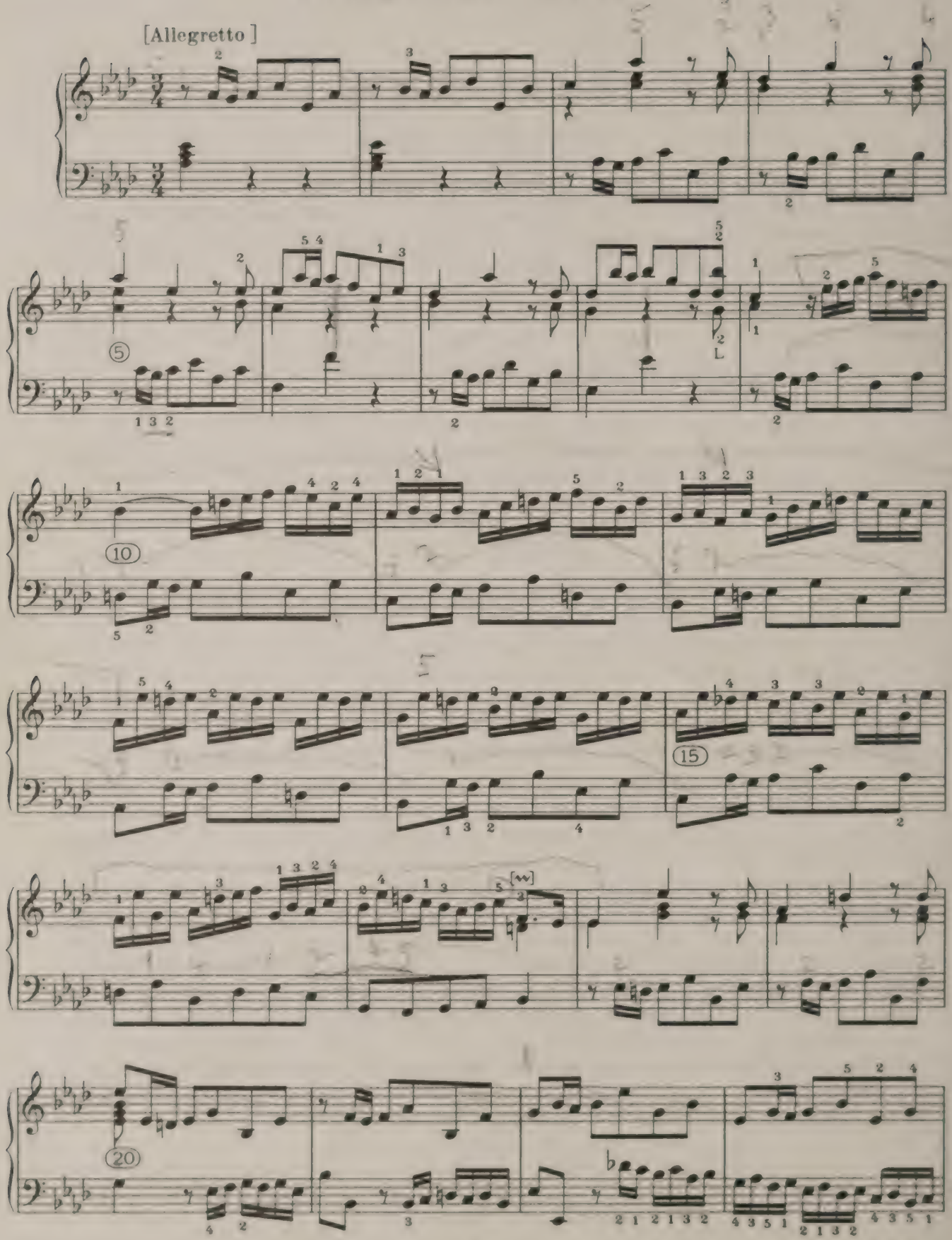
The *tempo* is a cheerful *Allegretto*. The chords should be firm, fresh, and not too short; the quavers a not too dry *staccato;* and the semiquavers a good vocal *legato coloratura*. In bars 17 and 34 ∽ stands for an ordinary cadential shake; elsewhere it is quite short.

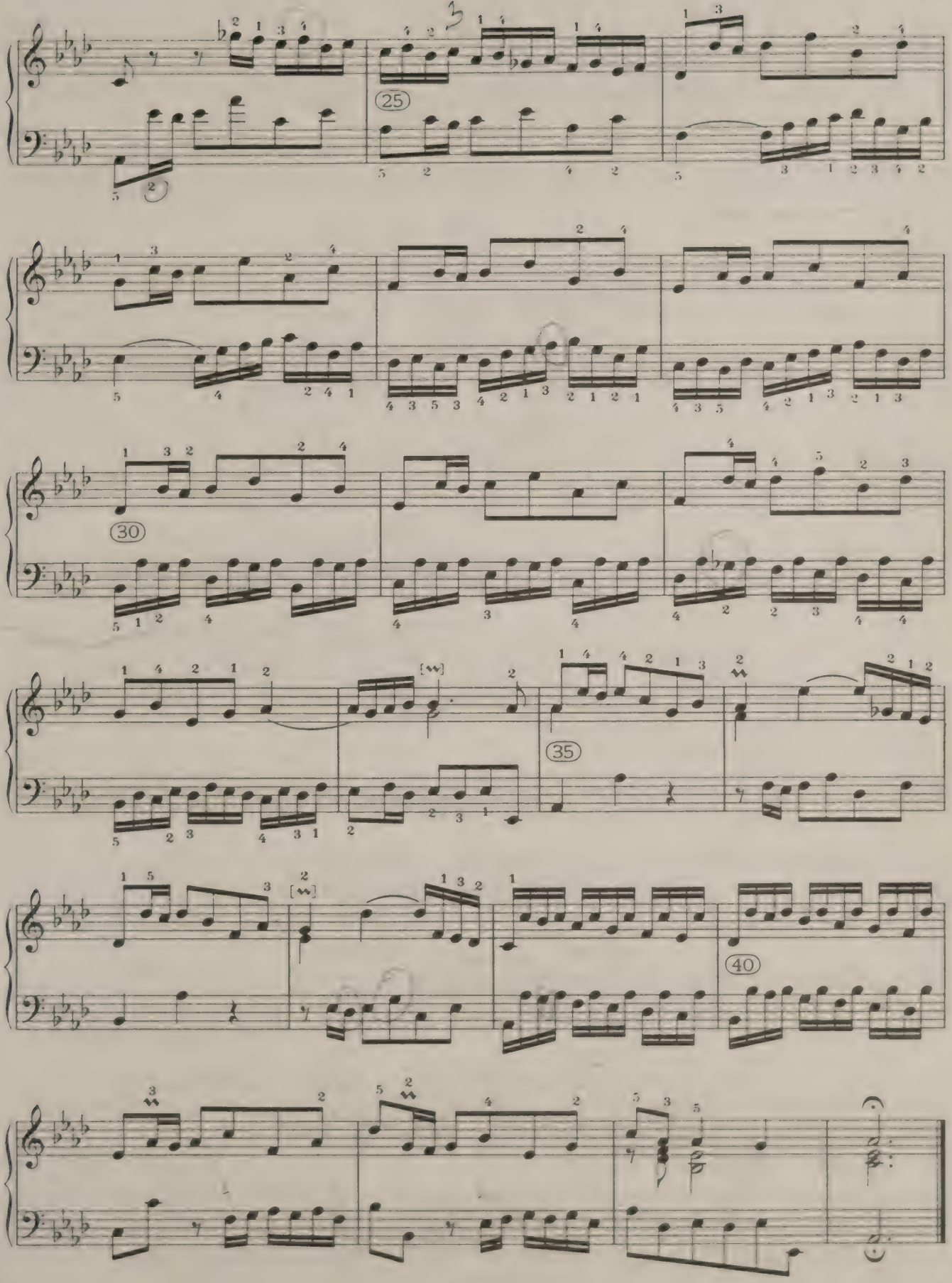
FUGUE XVII

THE *tempo* of this Fugue is best determined by trying the soprano by itself from the second quarter of bar 27 to the entry of the Subject in bar 30. When you have conceived the ambition of getting this broad soprano sequence to sound as if sung in one breath throughout its extent of twelve crotchets, then you will see that this Fugue loses breadth if it is played too slow. It is these sustained sequences that are its important events—not the entries of its one-bar Subject, distinct though these must always be. There is no room for anything but the broadest *legato* in the touch, unless a certain bell-like uniform detachment in the quavers be preferred.

The Subject requires a delicate but clear accent on its third quaver, to show the third beat of the bar. The Countersubject (consisting, when complete, of a group of eight semiquavers answered by its inversion) gives rise (with the aid of its extension in bar 3, which originates the above-mentioned broad soprano sequence) to most of the Episodes. Of these, the most important is that in bars 11-12, which is in triple counterpoint in the twelfth and octave. Its inversion with the semiquaver figure in the twelfth is seen in bars 14-15, the resulting harmony being quite new. (Note the full tone implied for Bach's instruments by the low bass.) Another inversion (all in the octave) is given in bars 19-20. It is followed by allusions to the Subject, which should be less emphatic than real entries, especially as immediately afterwards the Subject appears twice (bars 23-24) with its principal interval heightened—a point of rhetorical importance. Bars 27-30, as already mentioned, initiate a climax, which steadily increases to the end, culminating in Bach's ultimate resource—the use of short chords (always in real parts) punctuated by rests. Note also that in bar 27 the bass enters after a long rest, and must not sound like a mere continuation of the tenor which has run down to meet it.

PRELUDE XVII

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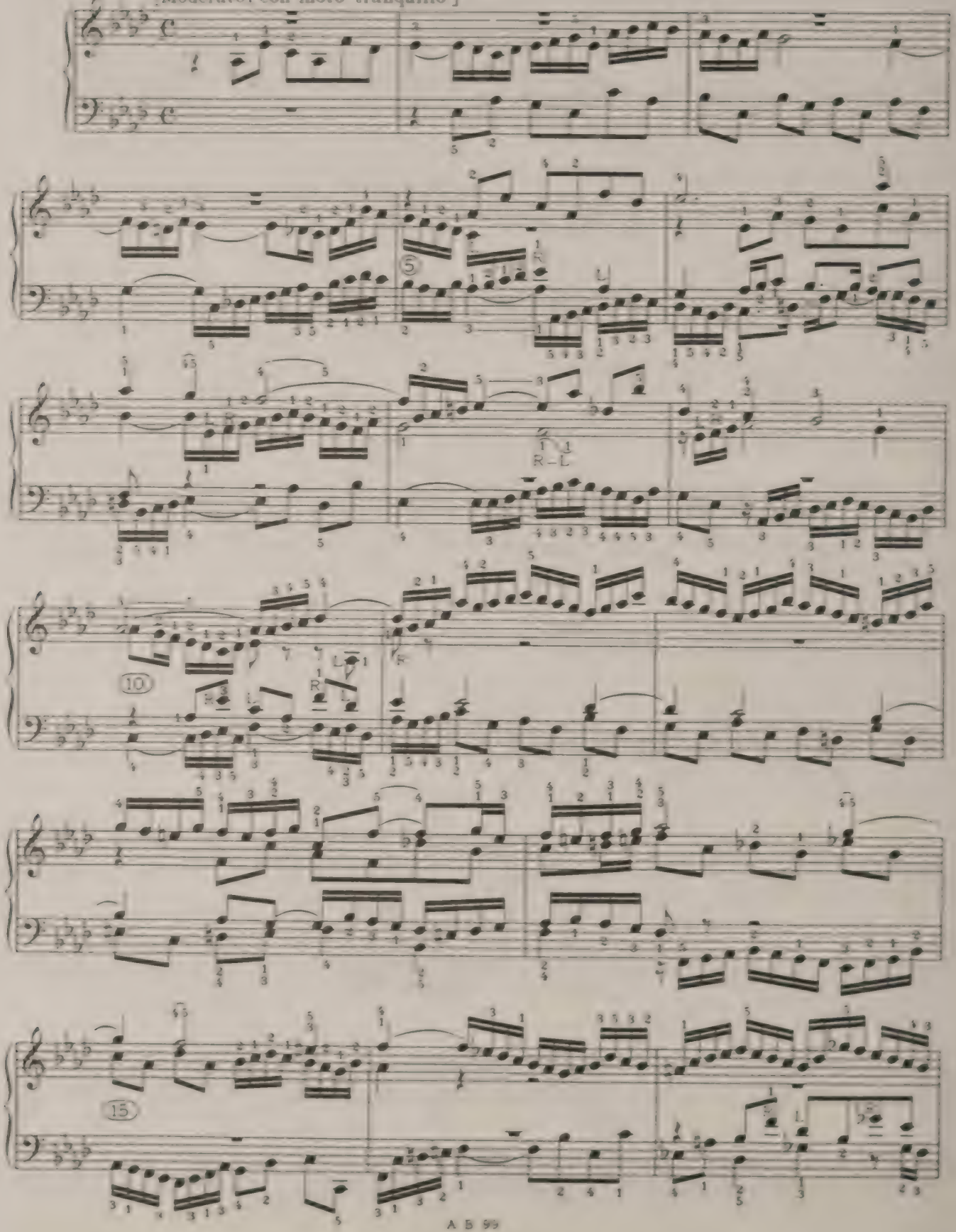
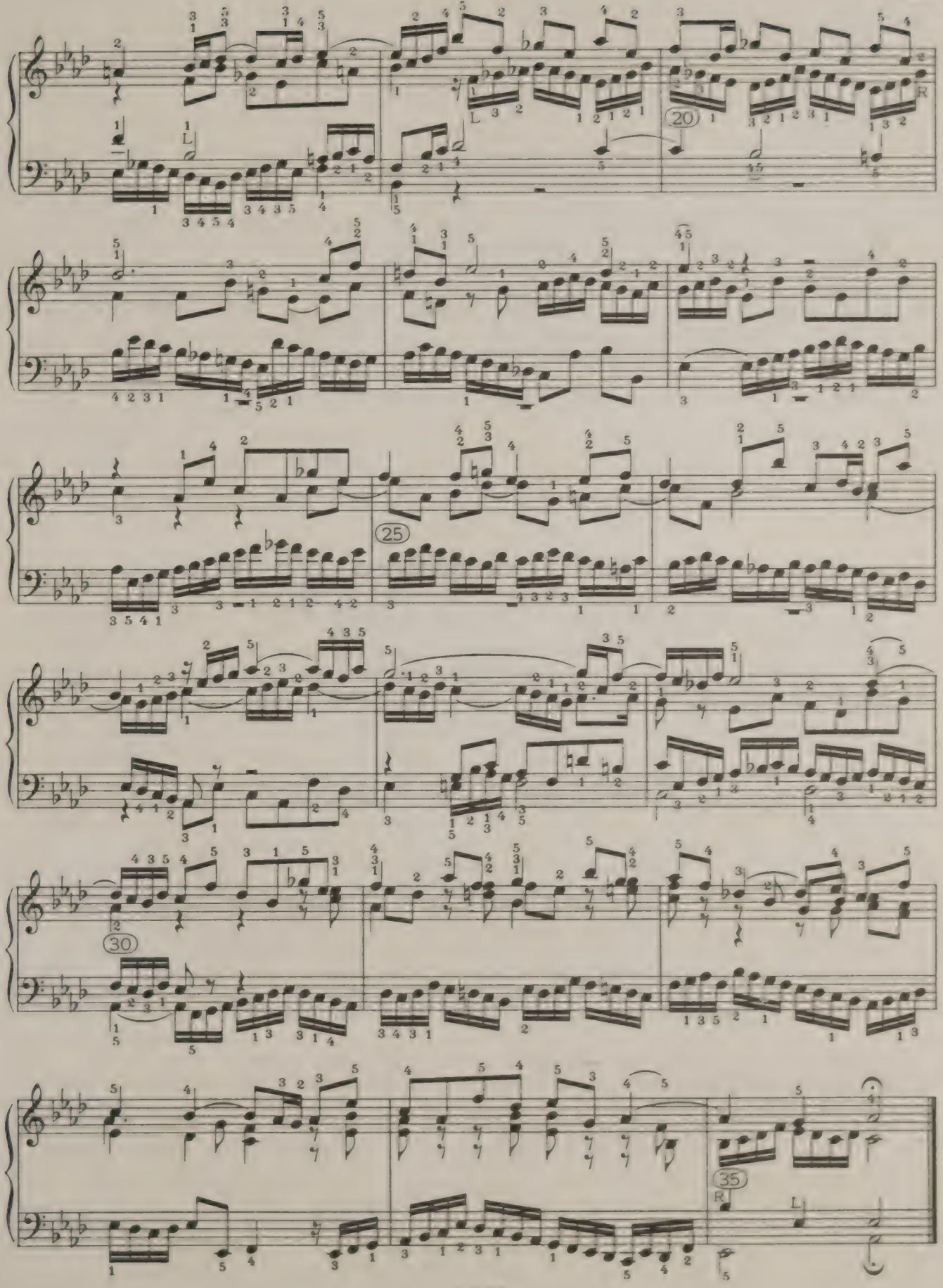
FUGUE XVII

a 4

[Moderato, con moto tranquillo]

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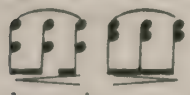
PRELUDE XVIII

With a few extra notes in the second bar and a fourth part in the final close, this Prelude is a three-part Invention developing the figures of its first bar, direct and by inversion (see bars 10, 15-17, 25-26 episodically, and 28) in a close-knit texture.

The *tempo* is a flowing *Andante cantabile*, and the touch *legato* throughout, with particular care to let the suspended discords sing. Note the low bass in bars 17-18 as indicating full tone, and mark the expressive downward steps of bar 24. Ask a good violinist to show what the right hand of that bar would mean in double stops with an expressive swell and the *louré* stroke



, in which the bow repeats the notes without changing its direction or leaving the strings.

The slurs in bar 7 are authentic.

FUGUE XVIII

The remarkable Episode 1, (bars 8-9) with its apparently homophonic chords, the two-bar rhythm unbroken in its regularity until half-way through the Fugue, and the full closes at every phrase (modified only by the suspensions caused by the second Countersubject), have led some Bach scholars to suppose that this is an early work, or, at all events, a return to an archaic style. This is about as true as it is of the Menuet in Beethoven's Eighth Symphony. The fact that such forms have existed in an older or more primitive art is no reason why the composer should not explore their possibilities in a more subtle style. Bach, in the *Sicut locutus est* of his *Magnificat*, writes a far more primitive and square-cut little Fugue in order to make a surprisingly short *Gloria* give a strong momentary impression of spaciousness; and nobody has ever dreamt of taking his *Magnificat* for an early work.

With all its apparent simplicity and squareness, this Fugue is one of the profoundest in the whole Forty-eight. Of its two very important Countersubjects the first, together with the last figure of the Subject, gives rise to Episodes 1, 2, and 5, and to the latter part of Episode 4.

The Second Countersubject, consisting of five longer notes and a suspension, supports all the harmony, bridges over most of the cadences, and requires a singing tone swelling out so that the suspended minim may last. This is extremely important for Episode 2 (bars 13-14) and for the new material of Episodes 3 and 4 (bars 21-23, etc.).

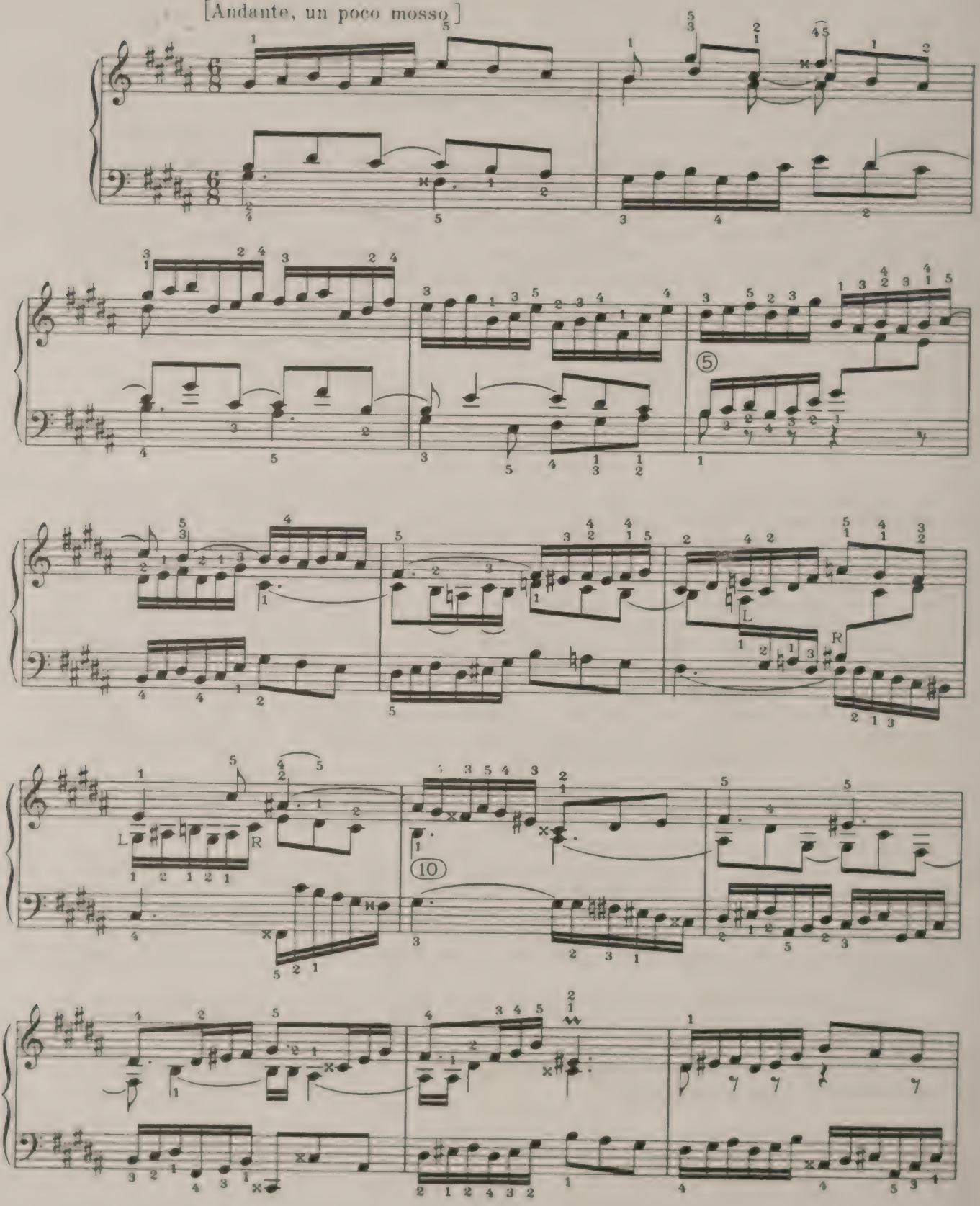
The Subject forms a touchstone for the player's feeling for Bach's language. It is unlikely that any singer would naturally misread its second figure; if the pianist feels the slightest temptation to slur it iambically across the beats, he may take warning that he has much to unlearn before he can interpret Bach. The simplest melodious detached accentuation is all that is possible with those repeated notes. The rest of the theme should be *legato*, with no break between the G♯ and C 𝄪.

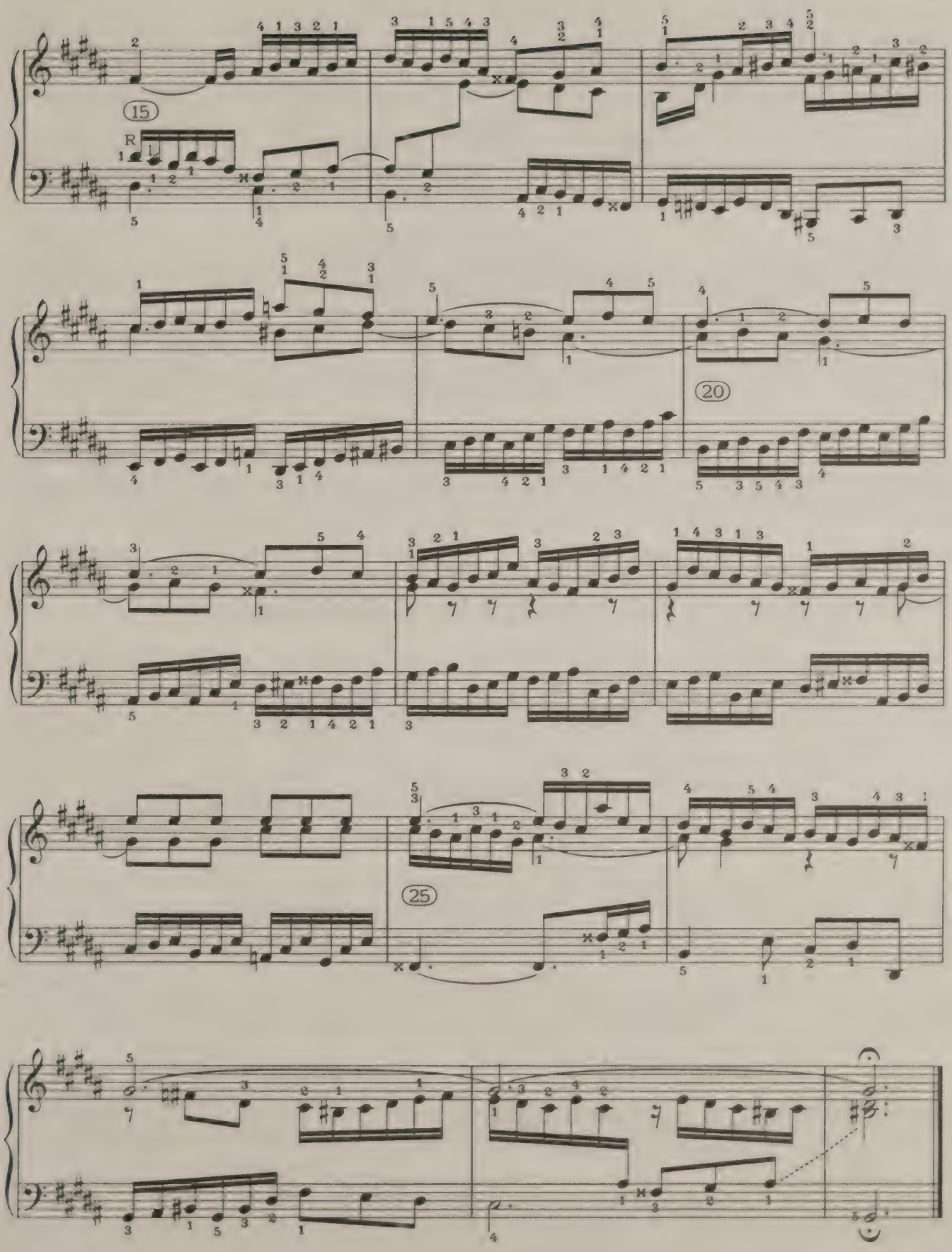
The detached chords are a notable exception to the rule that Bach uses them chiefly in climaxes. Here the pianist's touch should be modelled on the softest registers of the swell or choir organ.

The *tempo* is a deliberate *Andante*, and the touch quiet and sensitive throughout, any *forte* being quite out of the question.

PRELUDE XVIII

[Andante, un poco mosso]

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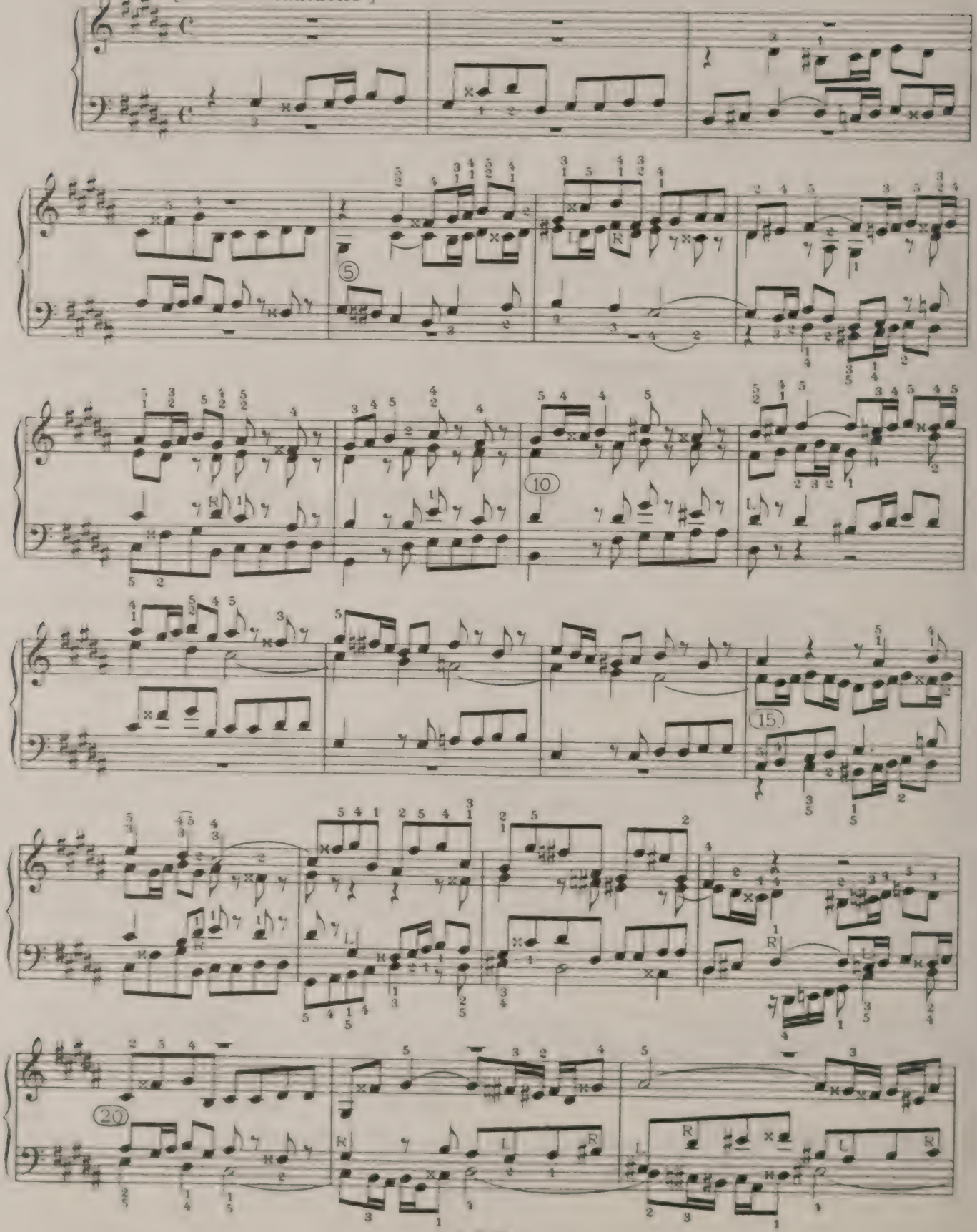
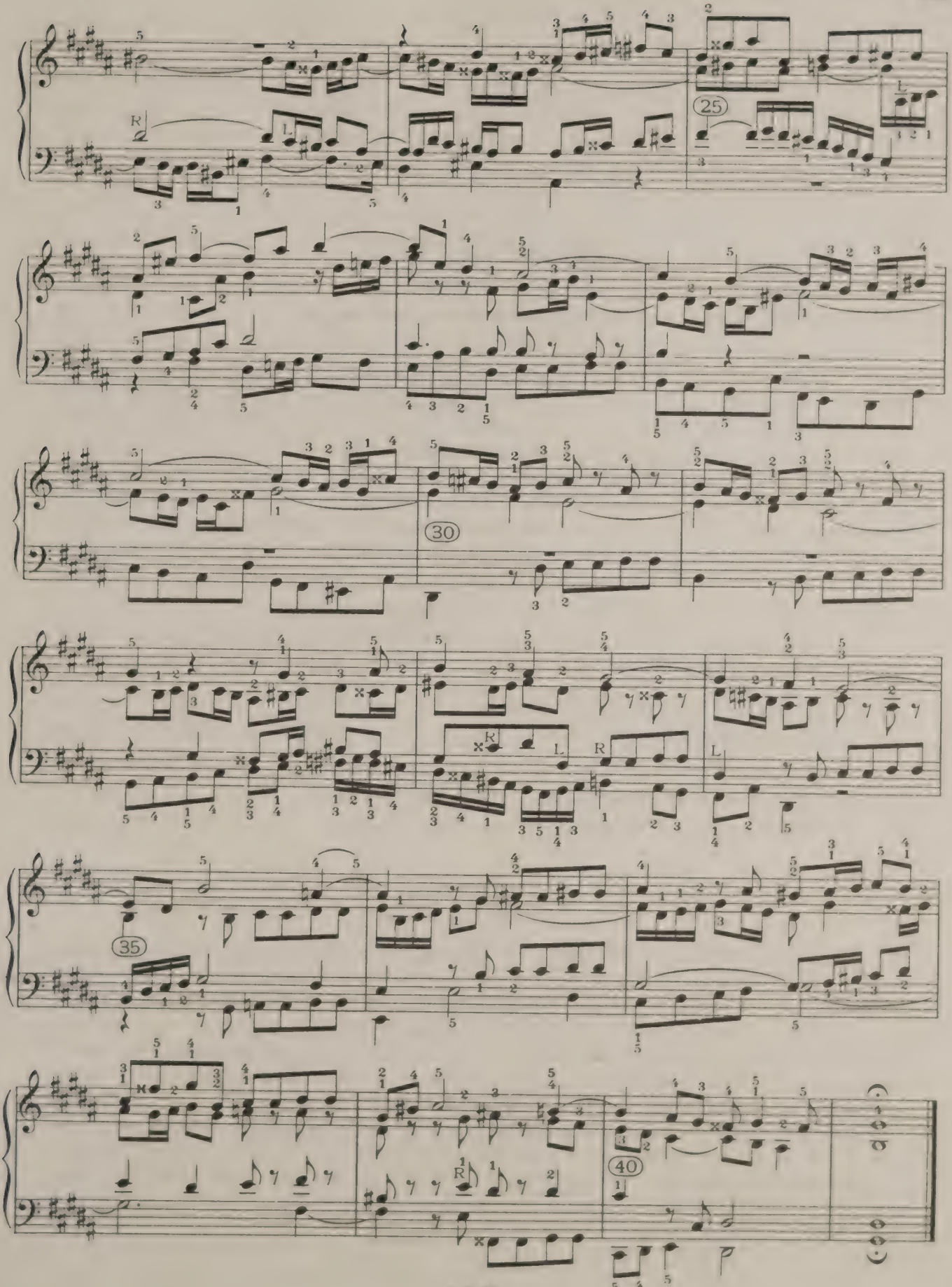
FUGUE XVIII

a 4

[Andante cantabile]

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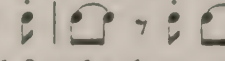
PRELUDE XIX

THIS three-part Invention (or Sinfonia) is a little Triple Fugue as strict as any Fugue in Bach's works, the first note in the bass being the only note outside the plan.

Of the three Subjects, the one that most needs bringing out is the syncopated theme first given to the middle part. The steady crotchet theme, which marks the time whether it is in the bass or elsewhere, can never fail to be heard however quietly it is played; whereas if the syncopated quavers are not put into the foreground they will mix themselves indistinguishably with the crotchets and lose both rhythmic and harmonic value. It is arguable, on the other hand, that the effect of their blending with the crotchets produces a valuable compound melody (as in Prelude XII. of Book I., and Prelude I. of Book II., etc.). This compound melody will, however, be evident enough, whatever success is attained in keeping the parts distinct. The surest way is to phrase the crotchet-theme *legato* in its semitone steps, and detached in its skips . The syncopated theme then sings its suspensions with a *legato* broken only by the rests. Non-thematic bass quavers are best *staccato*.

The shake bracketed in bar 14 is necessary to the sense, and indicated by a ∾ interpolated in one of the autographs.

Four of the six possible permutations of the triple counterpoint are used in its six entries. The two Episodes introduce a new figure  (of which the phrasing here given is obviously right). They occur in bars 6½-8 and 14½-17. Climax is attained by the two successive entries of the triple counterpoint in the tonic from bar 17½-23.

The *tempo* is a graceful *Allegretto*, hardly beyond *Andante*.

FUGUE XIX

THE first thing to ascertain in this subtle and complex *scherzo* is the passages which recapitulate each other. They are obvious only when the player shows consciousness of them, and to emphasise them is to protect both player and listener from mere bewilderment in a jungle of cross-rhythm and obscure detail. First, then, we mark in bars 16-20 a passage which, starting from B minor, goes at bar 17 into E major (the dominant), and in that key comes to a formal close at bar 20. This evidently ends the first section of the piece, and soon afterwards we see semiquaver-movement breaking in and occupying a large middle section. At bar 42 this obviously ceases, and the matter of the first section is resumed. But what is more important and less obvious is that the formal close of bars 17-20 is reproduced in the tonic in bars 46-49. This is immediately followed by a final outbreak of semiquaver movement, of which the exact ante-

cedents will be found in bars 29-30 (corresponding to bars 49-50). After this the cadence-phrase of bars 17-20 is given a third and last time, with the soprano and alto exchanging their parts, and the bass adding the semiquaver movement. This cadence-phrase will impress itself on the mind if it is duly brought forward, and there can be no question as to its importance in the scheme. The other passage (bars 29-30) is the first really differentiated Episode in the Fugue, if it may not rather rank as a couple of entries of a Second Subject; and it is very important that nothing should interfere with its recognition on recurrence in bars 49-50. We therefore have no hesitation in preferring to read in bar 30 what Bach would have written if his clavichord at the time had gone higher than C♮. Bischoff says truly that the limitation has given a special grace to this passage; but, on the other hand, the Fugue is much fuller of specially graceful details than of passages that give such recognisable features to its form, and we cannot afford to weaken these merely because Bach makes the best of a nuisance we need not continue to inflict on him. Students who (very rightly) wish to know the exact original here may note that at the join of bars 30-31 Bach had to take the lower instead of the upper B, C♯, and D.

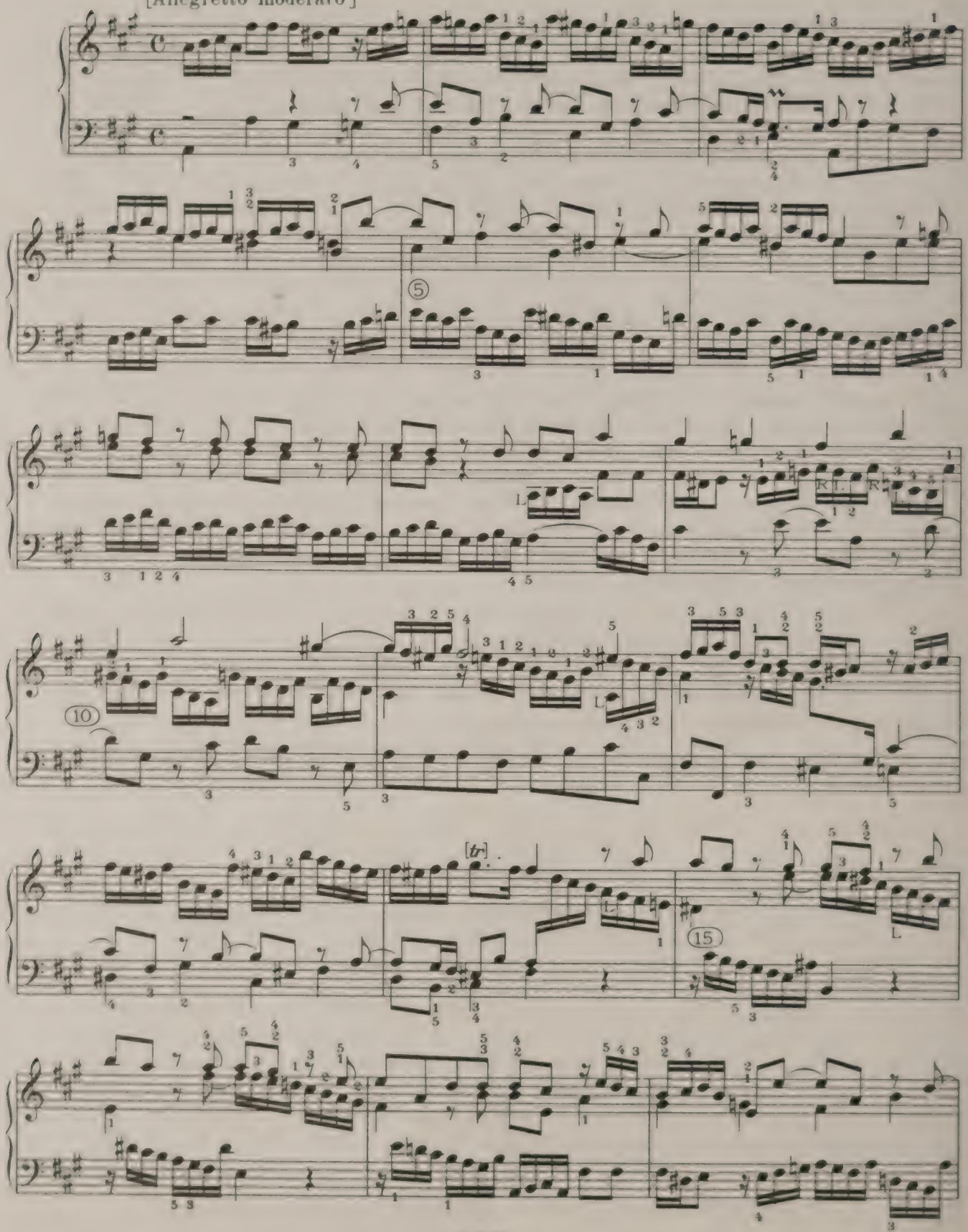
As to the themes, the First Subject should be regarded as two bars long, though it is answered at one bar. The first note demands a distinct though not too grotesque *sforzando*, and the exact value of a quaver. Throughout the Fugue every quaver on the first of the bar thus followed by three quaver rests and a sequence of rising fourths will require this pronounced accent, whether the sequence follows in the correct position or not. The rest of the Subject should be a *legato* of bell-like distinctness, with whatever gradations between *pp* and *mf* seem best to bring out the form and the climaxes. The entry in bar 31 hands over the Subject from the top note of the soprano to the middle voice.

The semiquaver figures are of the nature of a Second Subject. This, however, is heard only twice in its integrity as a two-bar theme (bars 23-24 and 26-27), and requires all the more distinctness on that account. Its remaining traces are in the important passages described above. Elsewhere, any semiquaver scale-counterpoint satisfies the ear as representing its combination with the First Subject.

The *tempo* is an *Allegretto* in which bar 35 is not unplayable or unenjoyable after reasonable practice.

PRELUDE XIX

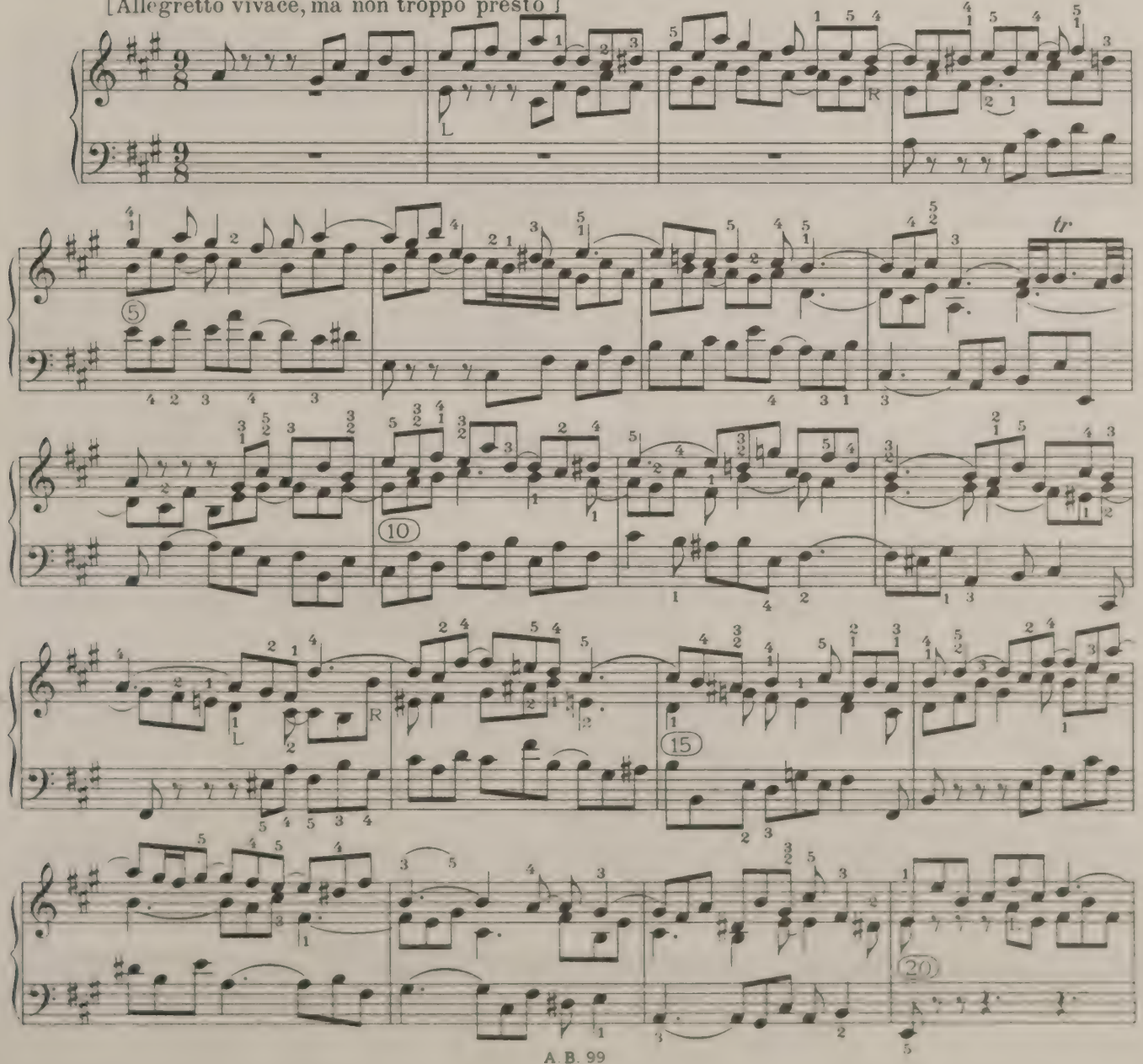
[Allegretto moderato]

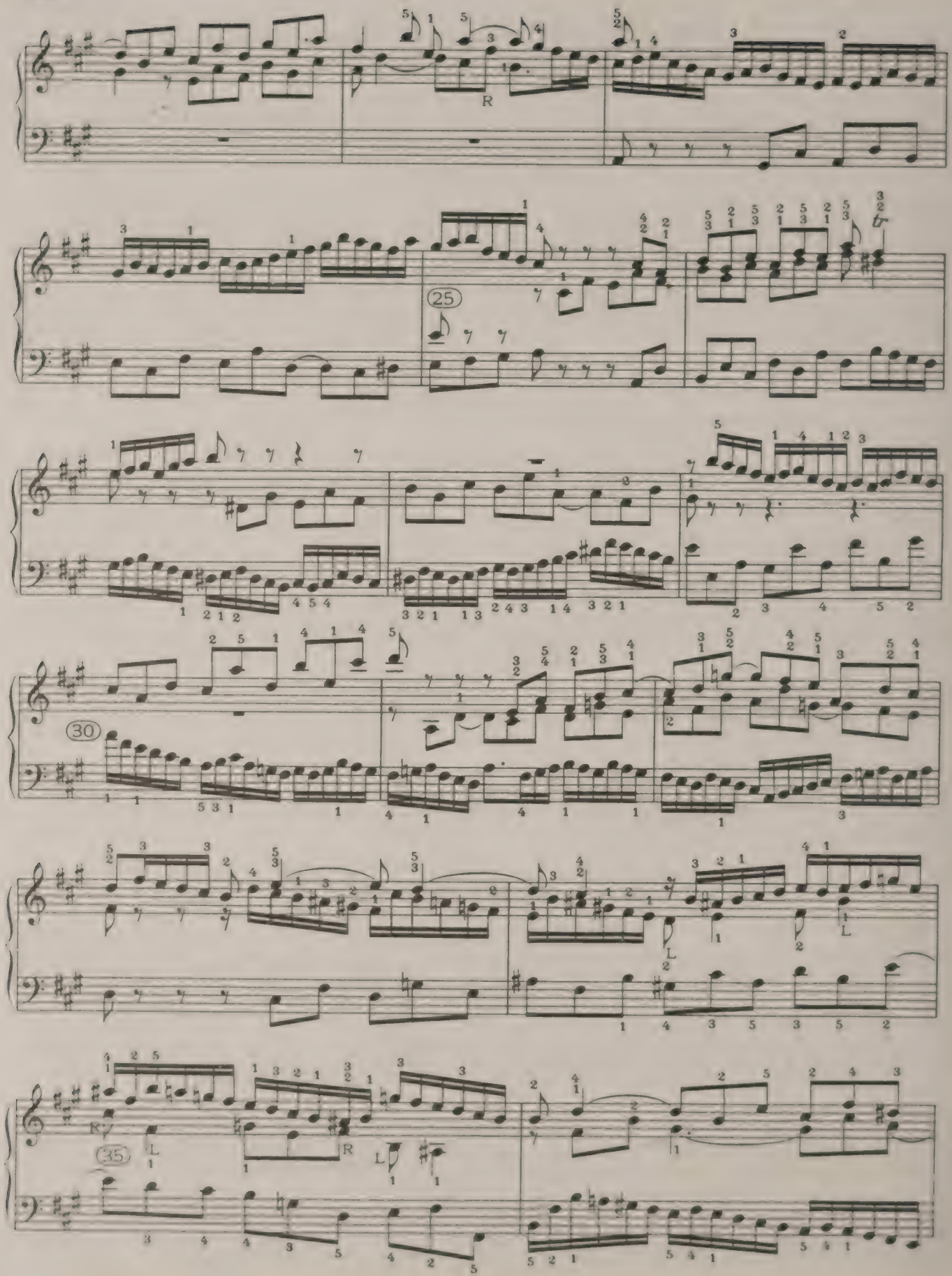


FUGUE XIX

a 3

[Allegretto vivace, ma non troppo presto]

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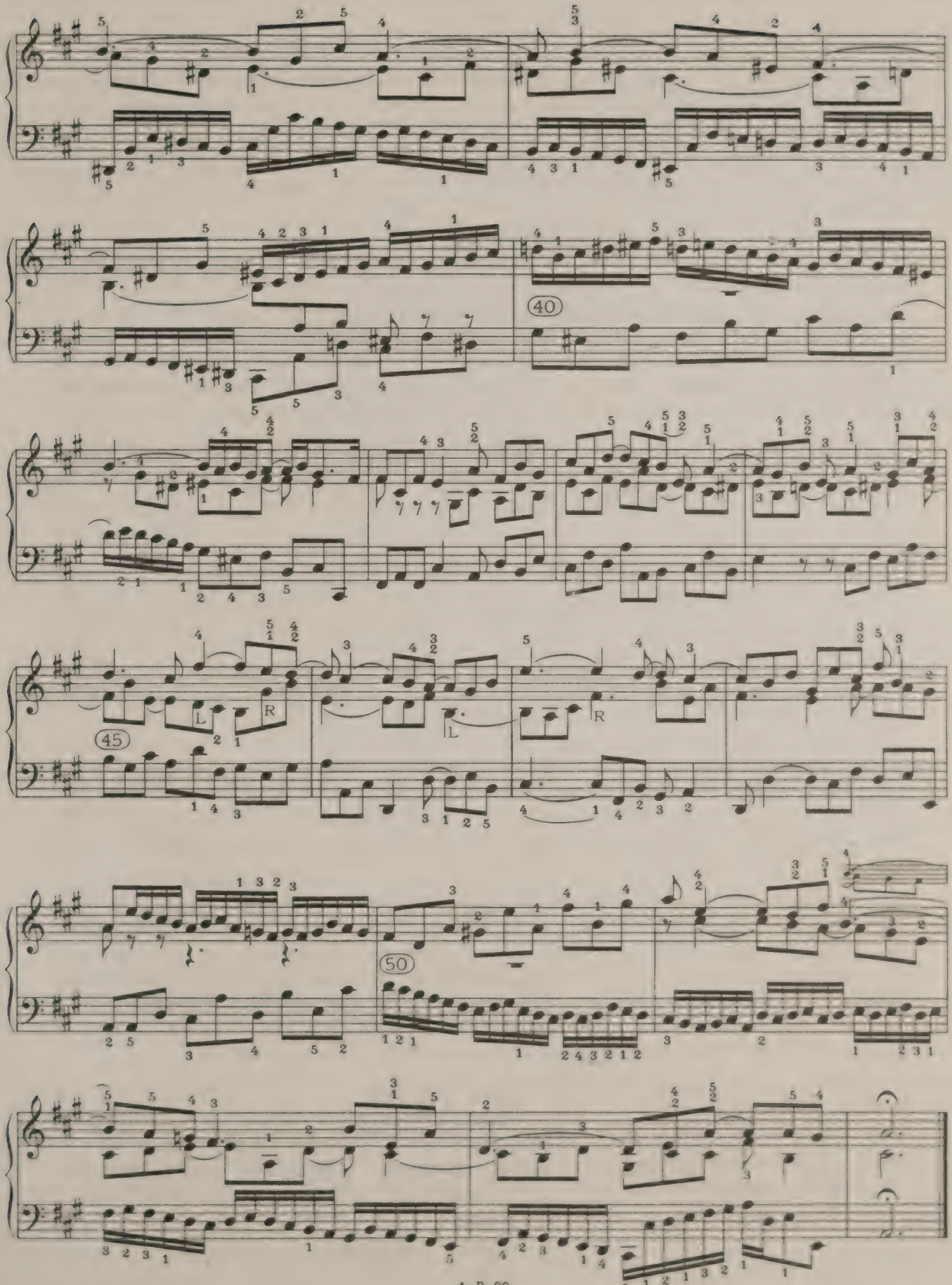
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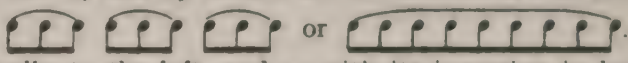
PRELUDE XX

THE *tempo* is fairly lively, and the touch may be varied within such limits as exclude hardness and dryness. The occasional homophonic chords may be slightly broken (especially where, as in bars 9, 10, and 11, the bottom note ends a phrase), and they should be regarded as elements of luxury in the otherwise strict two-part economy. The most luxurious harmonic effect is that of sustained chords left behind by a run (bars 16, 18), and the pianoforte produces it successfully only when the tone throughout the whole piece is entirely unforced.

Many varieties of phrasing with melodiously detached and slurred quavers are permissible, so long as they stand the test of occurring spontaneously to the voice in singing. Avoid the dull uniform phrasing of all three groups in the bar as . A mere *legato* would be better than that.

The repeated quavers in the bass of bars 17 and 19 should not be drummed, but should be of the nature of the clavichord *Bebung*  or . In bar 4 the right hand should join melodically to the left, and so with its inversion in bar 8. Obviously this also applies to bars 16 and 18.

FUGUE XX

THIS is probably written for a harpsichord with pedals, though Bach may have had the last eight bars assisted by a third hand. The plan of the whole is like an early adumbration (probably earlier than anything else in the Forty-eight) of the scheme worked out years later with perfect economy and maturity on more beautiful material in the great B♭ minor Fugue in Book II.

The *tempo* should not be too slow, or the harmonies (and the melody of the Inverted Subject) will sound harsh, and the tone required for building up such long processes to their climax will become forced. On the other hand, a lively reading with chopped-up phrasing produces more harshness of harmony than too slow a reading, and also loses dignity without achieving humour. The right *tempo* will flow evenly at such a pace that bar 17 (with the bracketed shake) and bars 40-41 sound graceful. (All bracketed shakes should be played; there is doubt as to whether Bach wrote them here, but none whatever as to his intending them.)

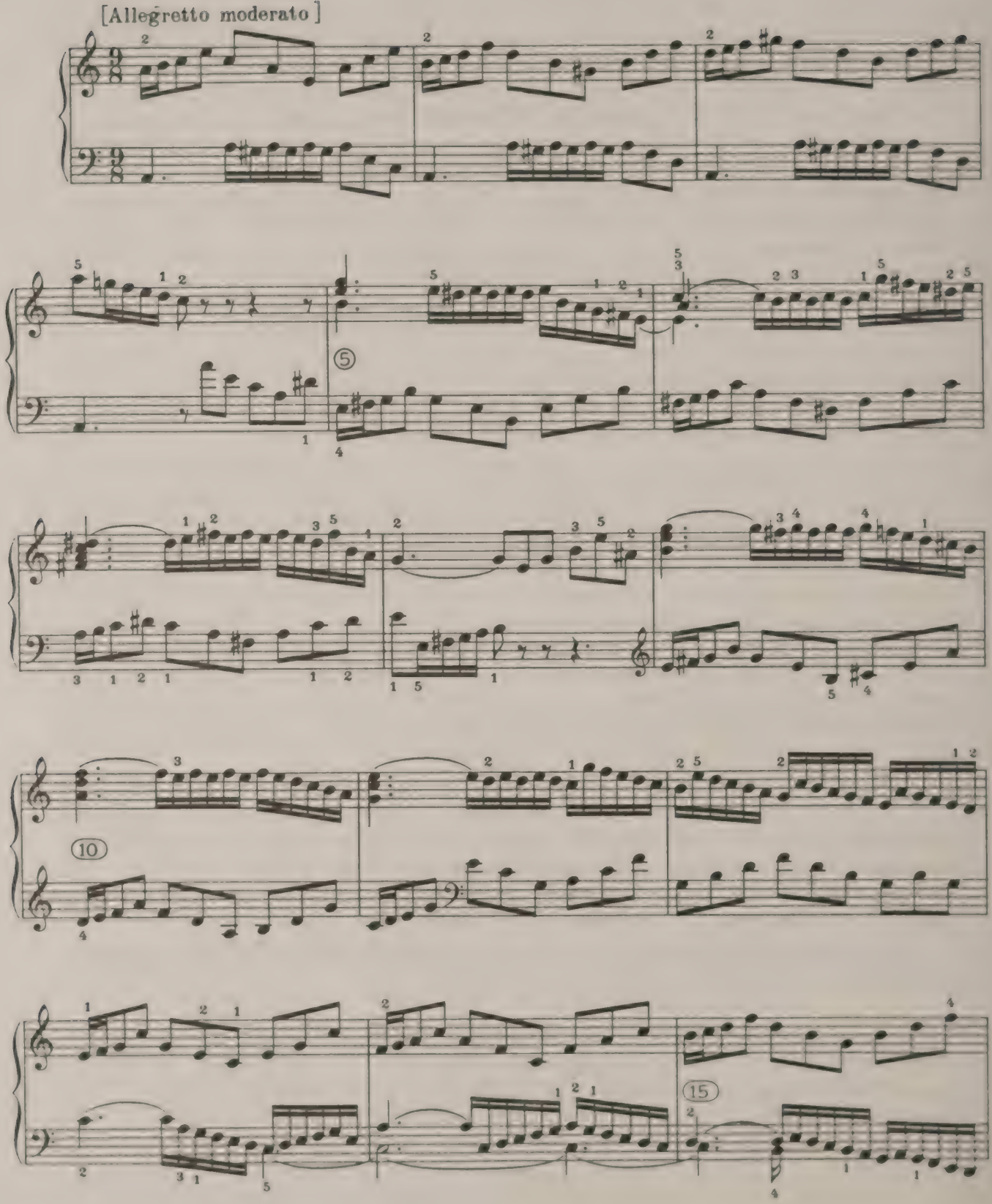
The only exceptions to the general *legato* so necessary for smoothing the harmony are, first, the pair of quavers (G♯, E) in the Subject following the downward seventh. If these are slightly detached, their inversion in the Inverted Subject will sound much more intelligible, and bar 69 will cease to be unplayable. Secondly, unthematic quavers in the bass (*i.e.*, basses not traceable to the important scale-figure of the Countersubject) should be lightly detached.

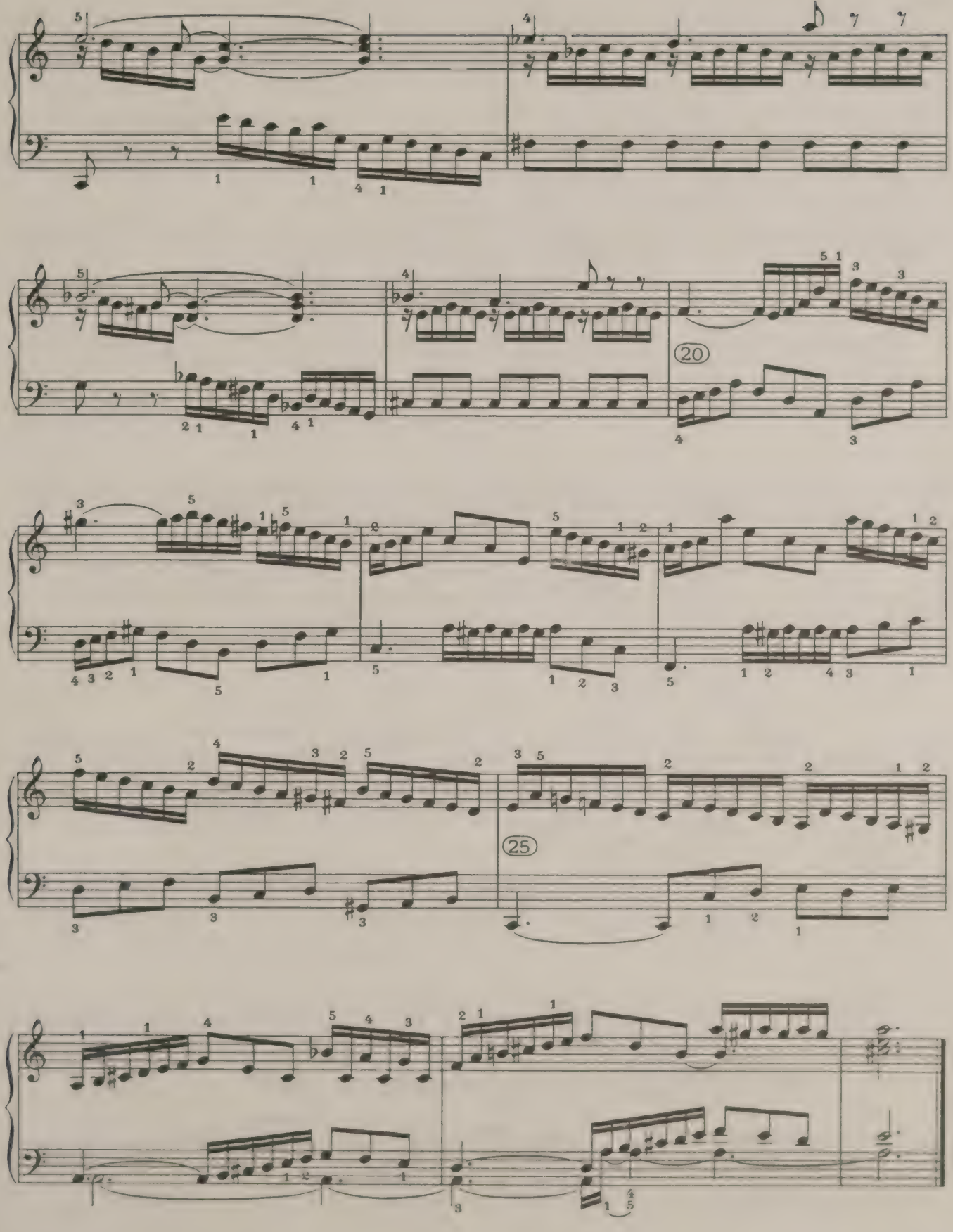
In the exposition the Countersubject is as important as the Subject, but is more important in bars 4 and 6 where its material is new, than in bar 5 where it develops a figure of the Subject. Such imitations produce their cumulative effect without requiring any emphasis, and throughout this Fugue it is particularly important that incidental figure-work should not mask real entries and real Stretti. On the other hand, wherever such figures produce any noticeable doubling of parts in thirds or sixths, the full harmonic value thereof should be brought out (*e.g.*, bars 11-12); and the scale-figure of the Countersubject, both direct (as a descent) and inverted (as an ascent), should always have its value both in harmony and (as in bars 15-16) in antiphonal dialogue. The plan of the Fugue, which is not without redundancies, is as follows: Exposition of Subject (with Countersubject) in four parts (Alto, Treble, Bass, Tenor), bars 1-14. (Mark the interesting C♯ in the bass at bar 10.) Exposition of Inverted Subject in various keys in all four parts (Soprano, A minor to G major; Tenor, C major to D minor—be careful not to mask its entry by the anticipation in the Alto—Bass, D minor to C major; Alto, A minor), bars 14½-27. First Stretto in the octave at half a bar, Soprano and Tenor (A minor), followed by the same Stretto in E minor between Alto and Bass, bars 27½-34. It is given again (led by the lower part) between Tenor and Alto (A minor) in bars 36½-40, and, lastly, in C major between Soprano and Bass, bars 43-47. In bar 48 the extra entry of the inverted first figure in the Soprano masks the entry of the Second Stretto, which applies the method of the First Stretto to the Inverted Subject: Alto and Tenor (D minor to C) in bars 48½-52; Bass and Soprano (G major) in bars 53-56; and, a third time, leading to a climax in Soprano and Alto (A minor), bars 57½-60. One more fragment of it between Tenor and Bass leads to a close in D minor, from which arises the Third Stretto, followed by its inversion, the Fourth Stretto. These are derived from the others by the fact that all are designed in double counterpoint in the twelfth, so that a Stretto in the lower octave converts into one in the upper fifth. Accordingly, bars 64½-67 give it direct between Bass and Tenor in the upper fifth, overlapping in bar 67 with the Inverted Stretto between Soprano and Alto in the lower fifth. In bars 73-75, the old Inverted Stretto reappears in F major between Bass and Alto, leading to the Fifth Stretto, bars 76-78, which (dealing only with the first phrase) answers the Inverted Subject in the Tenor by the Direct Subject at a whole bar's distance in the Alto, and caps it by an additional imitation (here to be given due rhetorical force) in the Soprano.

If Bach used a pedal-board or a third hand (playing, of course, "with 16-foot tone" —*i.e.*, adding a lower octave) in this Fugue, it entered not merely on the final organ-point, but already as the bass of the chords beginning with the pause. The notes here added in small print thus represent not a pianoforte modernisation, but the actual facts of the case. The player can use either a score-reader's *arpeggio*-skips (as indicated in bracketed grace-notes in the last three bars) or get a friend to lend a third hand.

In this Coda (from bar 80) every allusion to the Subject must be emphasised so as to produce the outward effect of four-part Stretti by way of climax.

PRELUDE XX

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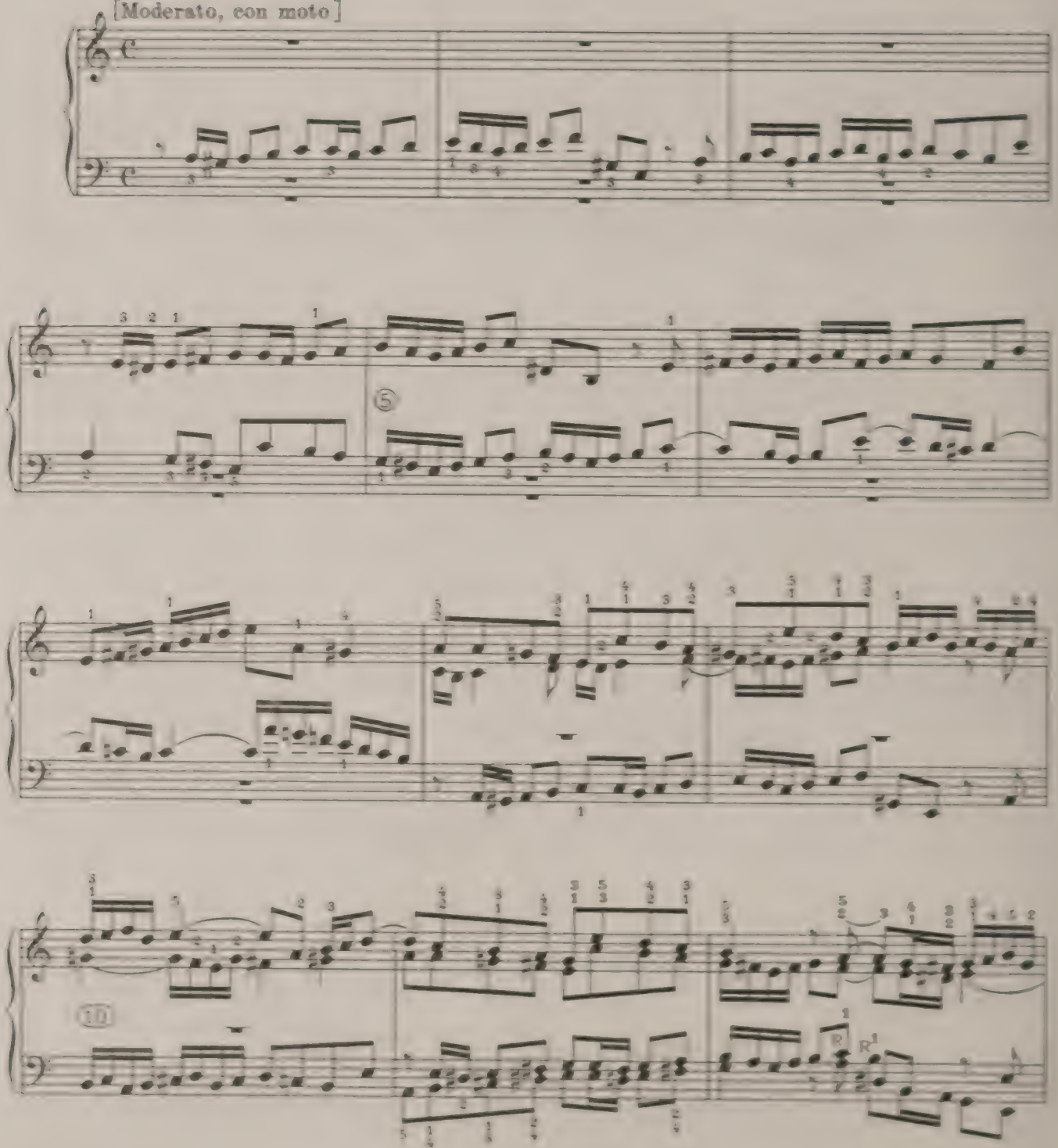
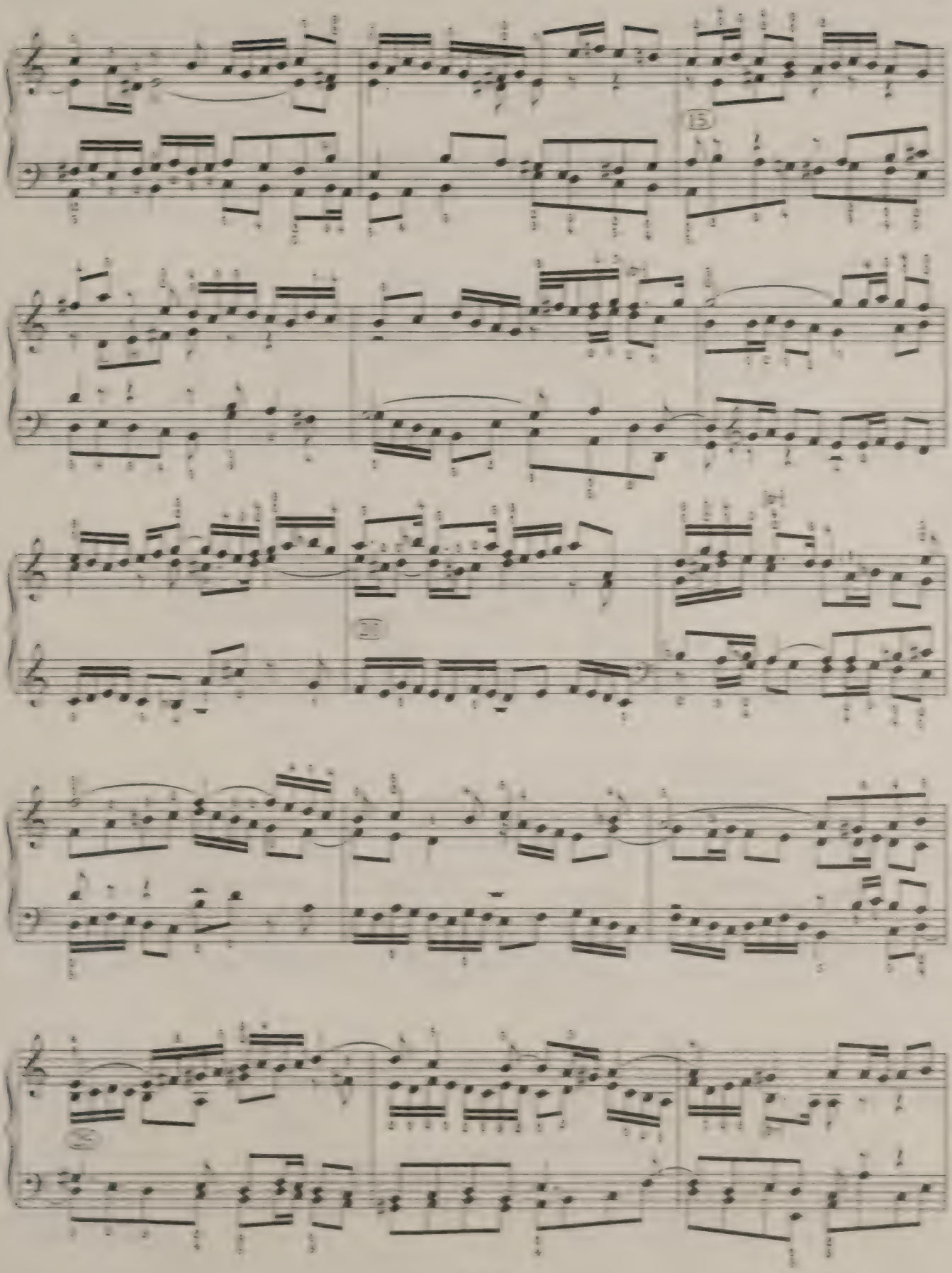
FUGUE XX

a 4

[Moderato, con moto]

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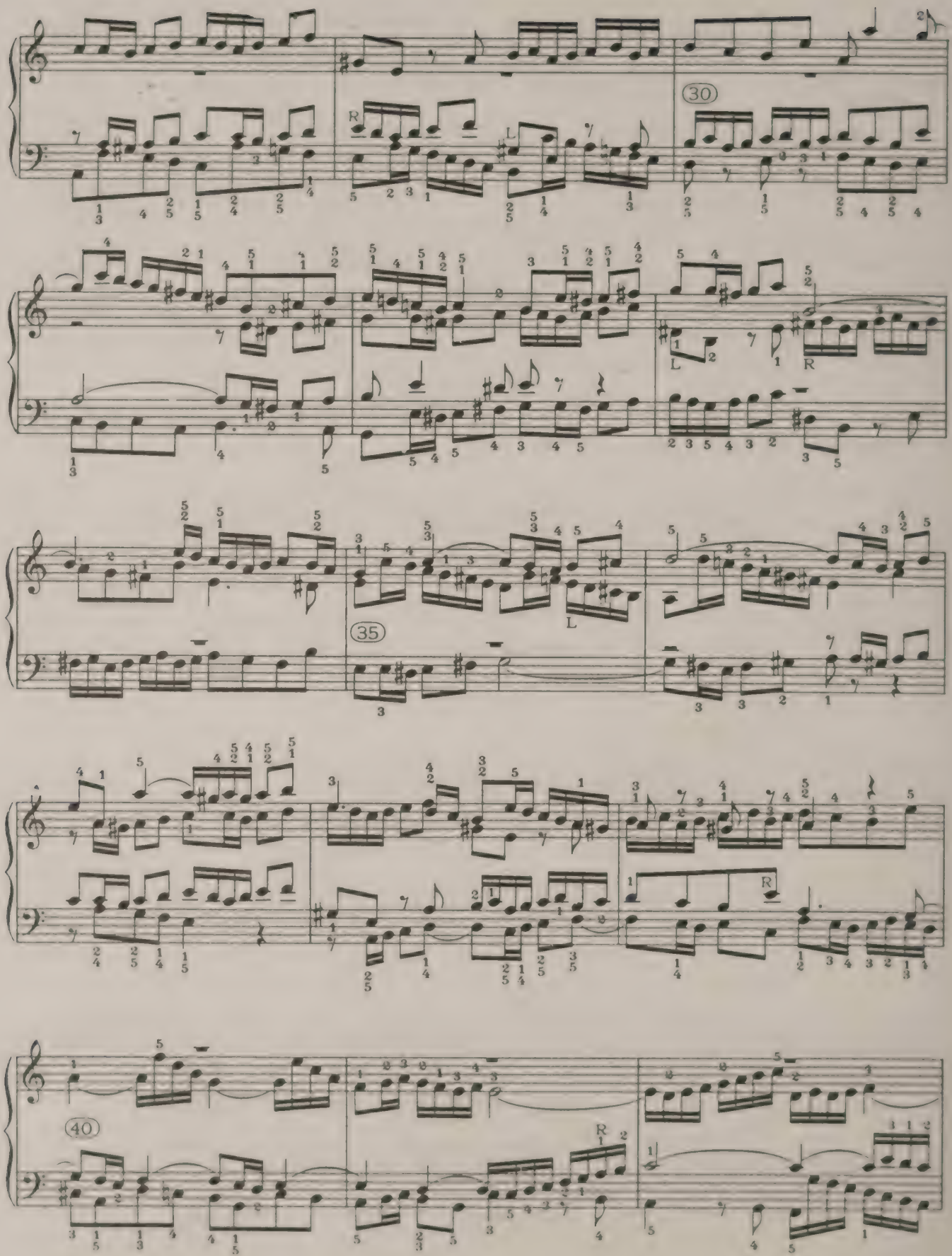
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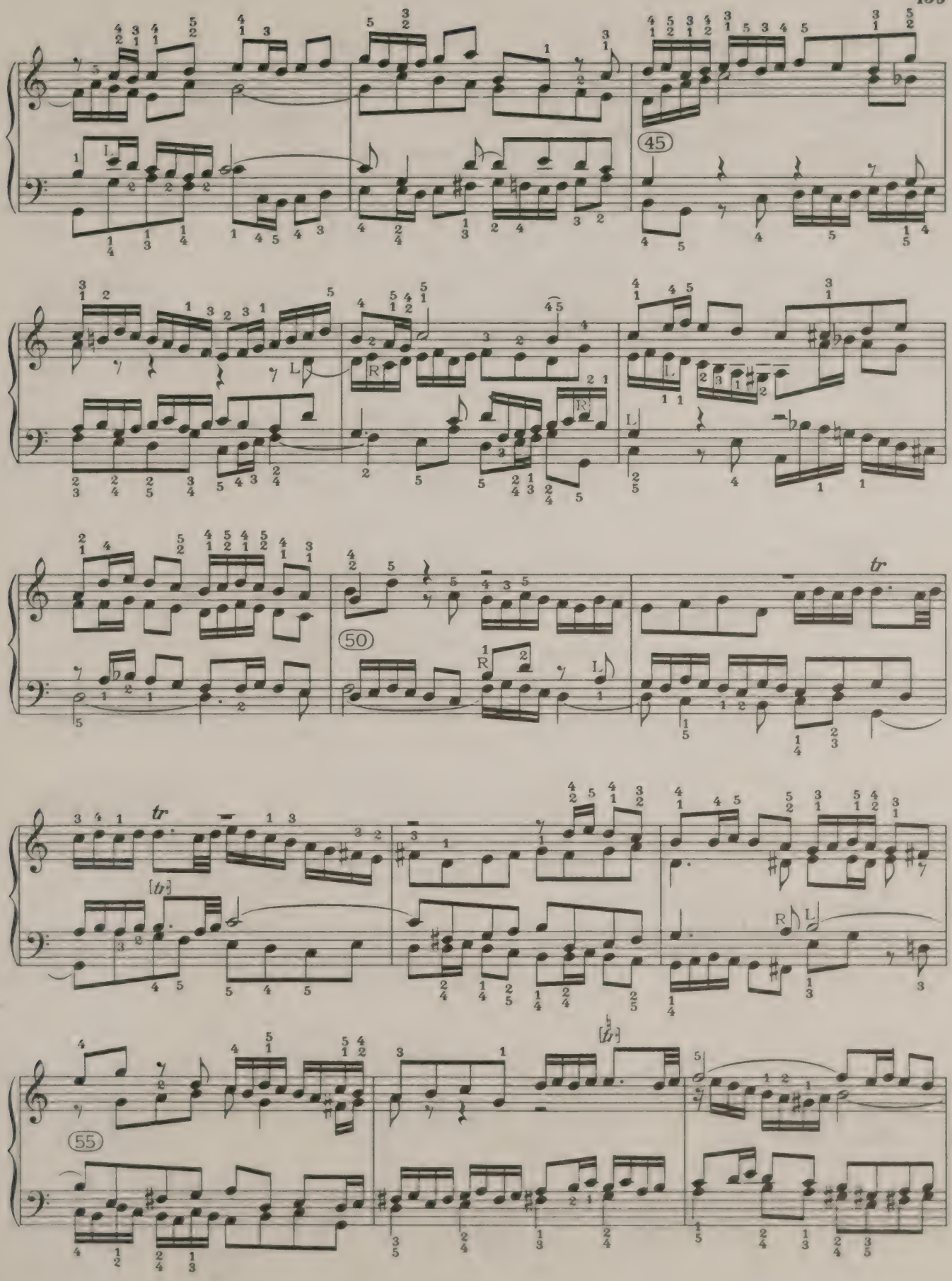
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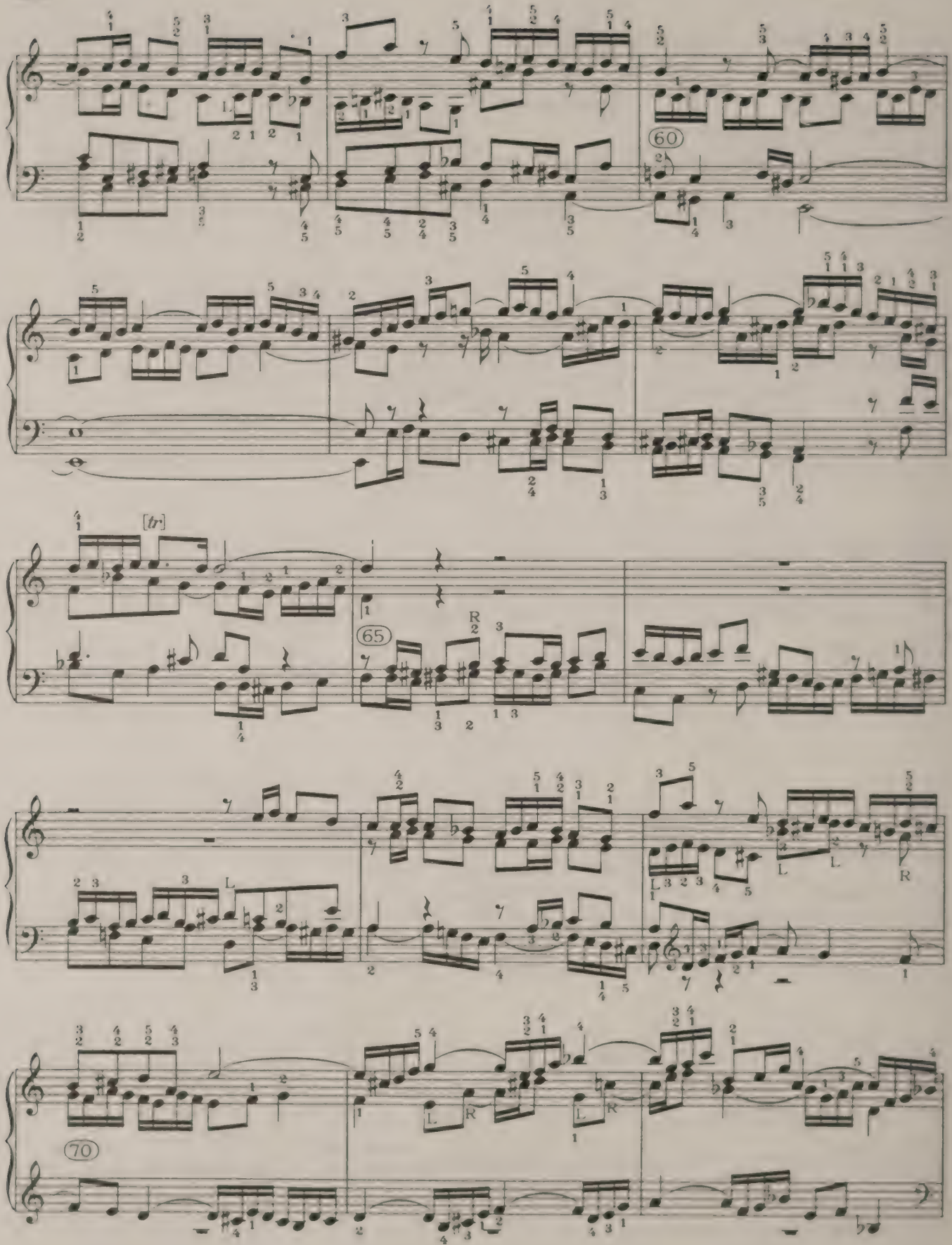
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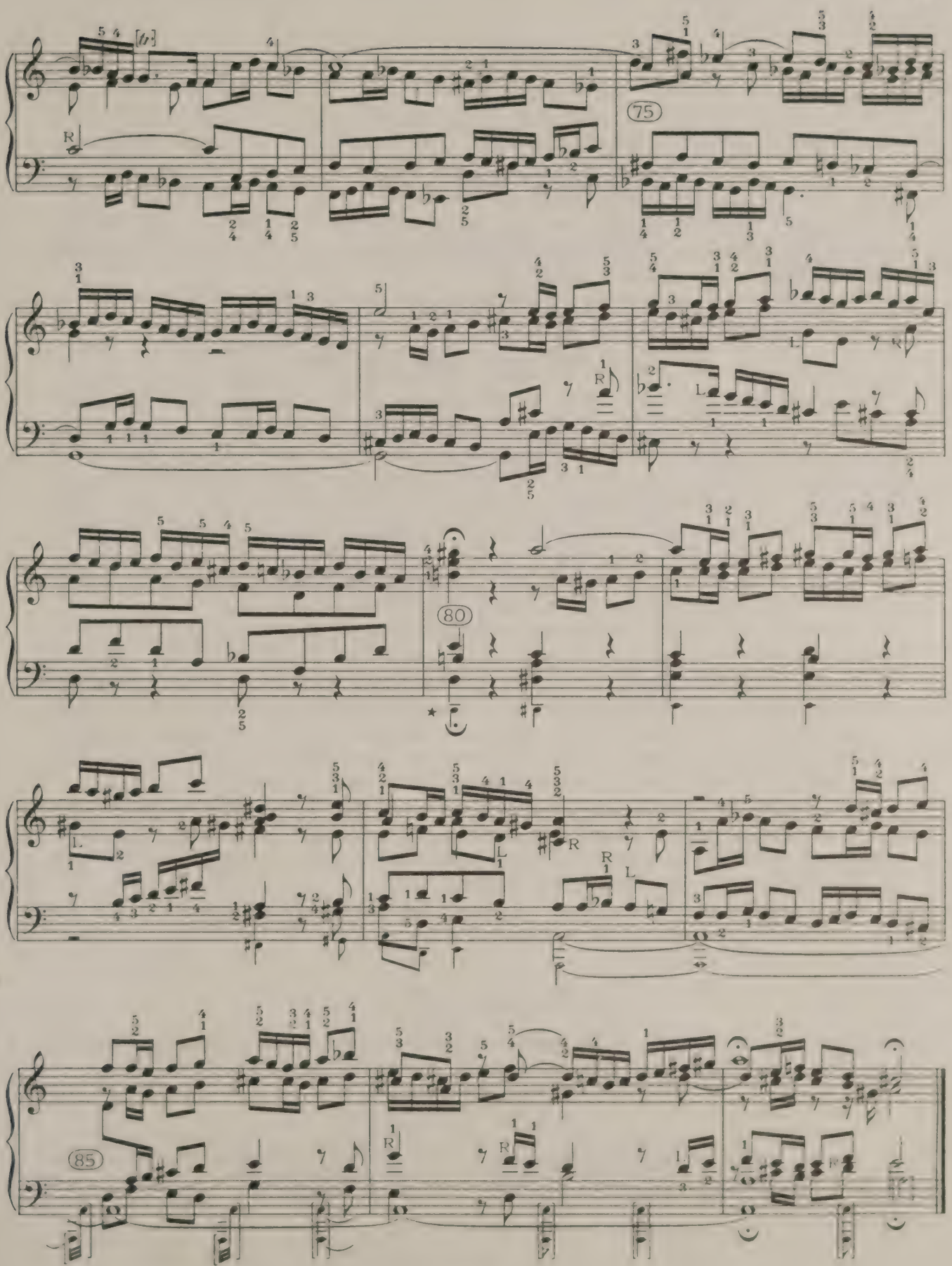


* See notes on page 149

PRELUDE XXI

THIS fantasia is not a duet between the right hand and the left. A vivid idea of the musical meaning of its opening may be obtained by asking a good violinist to play the following passage in several different ways of bowing and of nuance:

By this it is not implied that the pianist should imitate the violin in any particular bowing or tone; nor does the transposition and the harmonisation of the fourth and eighth quaver here given mean anything but the practical needs of the violin. But the experiment will at once reveal what every clavichord player felt in his finger-tips and every pianist has to discover by research—viz., that the only possible musical or instrumental point of these passages implies the closest connection of the two hands as a single implement. Similarly, the object of dividing scale-passages between the hands, as in bars 3 and 4, was not anything antiphonal, but, on the contrary, to secure rapidity and to avoid the " passage of the thumb." (The exact technique has been modernised by Debussy in his *Étude pour les huit Doigts*.)

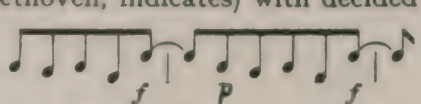
The bracketed directions, *Adagio* and *Presto*, in bars 11 and 13, rest on old and intelligent tradition, and should be acted on to an extent which does not destroy the shape of the bar. The big chords should be slightly broken, and the tied demisemiquavers allowed to sing before the runs break away. With bar 15 the tone softens and deepens: with the minor scale, in bar 16, the demisemiquavers broaden into declamatory style, which becomes deliberate recitative in the second crotchet of bar 17. From this point the other chords, besides that marked by Bach, should be slowly rolled, and the moving inner parts made to sing.

In bar 18 the *tempo* (at the second crotchet) revives a little. The mordent in bar 19 should be rather slow, and the end should float away calmly, neither to be hastened nor impeded. The listener should feel that the last note (though sustained till it dies away) is mysteriously poised on the end of the bar instead of an accented beat.

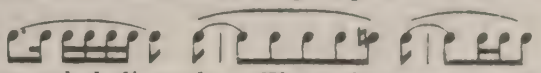
The old reading that adds a low B♭ octave in an additional bar is perhaps the most Philistine single printed chord in the whole history of music.

FUGUE XXI

FROM bar 30-33 the behaviour of the middle voice misleads the eye and the hand to phrase the treble (as Czerny, following Beethoven, indicates) with decided *sforzandos*, thus:



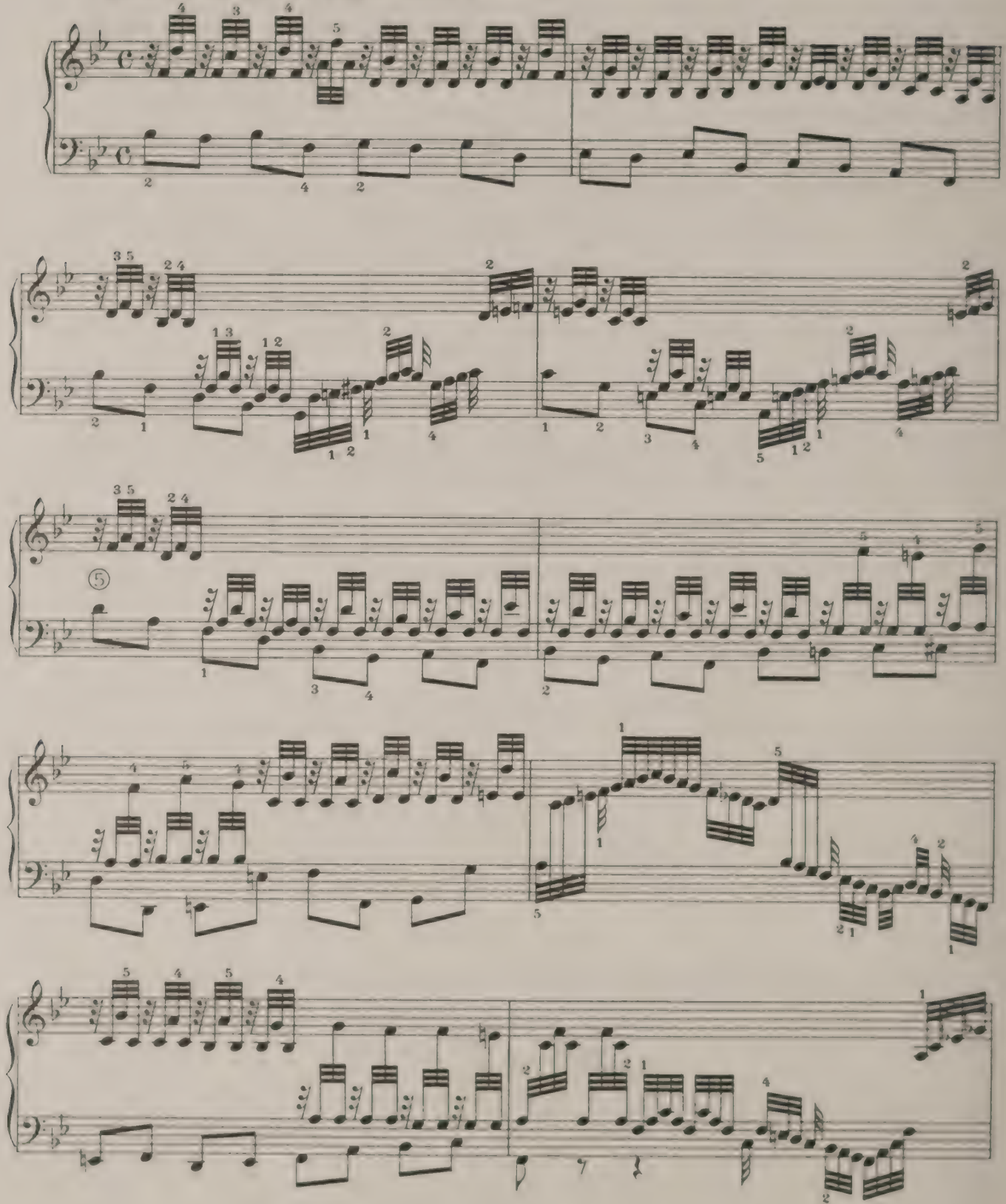
There is little point in such phrasing, unless it can be applied to the theme to which it belongs—to say nothing of bars 33-34, where most players have already forgotten it, or bars 19-21, where

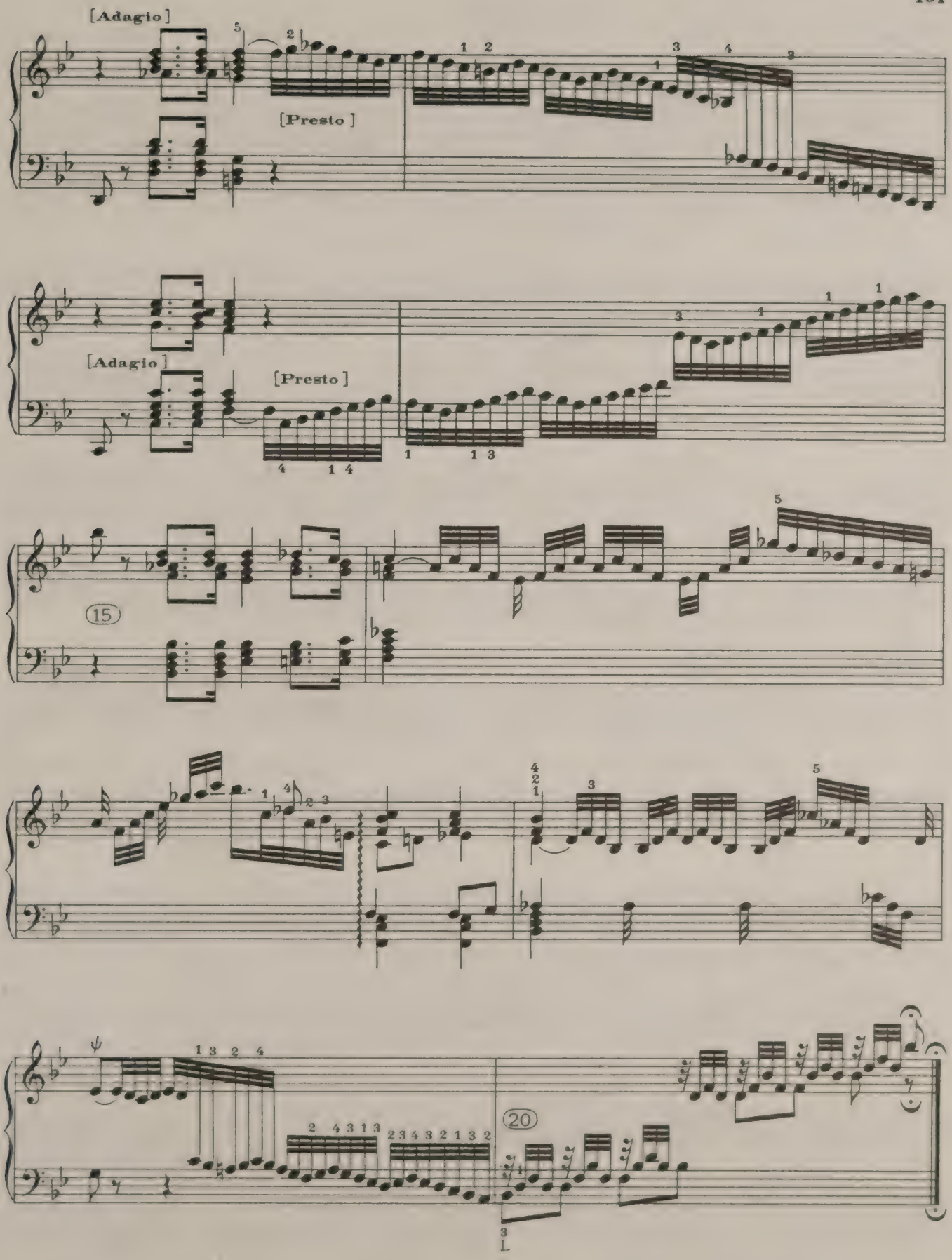
it occurs to nobody. The theme to which the sequence belongs is the Subject, of which it is the inverted first figure. If any special emphasis is worth while in bars 30-33, the ground for it may be prepared by Bischoff's phrasing, which marks the corresponding notes of the Subject to be detached (as to the joint between bars 1-2 and 2-3). But there is, on the whole, much to be said for phrasing the Subject simply according to its figures—*i.e.*, making a *legato* over the six quavers from the F to the C inclusive; starting again with the semiquavers in bar 2, and proceeding in one bow to the D in bar 3; then starting again with the long semiquaver run and drifting without break into the First Countersubject (bar 5). Note that the first six semiquavers of bar 3 are the inversion of those in bar 2. Thus, within the Subject itself and the above-discussed Episodes, we have the main figures constantly being inverted, though the Subject as a whole is (for this very reason) never given by inversion. As to the First Countersubject, Bischoff is indisputably right in making the tied notes the beginnings instead of the ends of *legato* phrases, if there are to be any breaks at all. His phrasing, then, is  , etc. and no other division will do justice to the suspended discords. The only open question is whether this Countersubject may not as well be entirely unbroken until those merry repeated notes assert the one self-evident *staccato* in the composition. It is quite certain that no other actual *staccatos* are harmonically tolerable. The harmonies of this Fugue have suffered tortures from the "*legato*-semiquaver against *staccato*-quaver" rule of thumb for Bach-grinders.

The Second Countersubject (which should be quite as distinct as the rest) throws in its fluttering semiquaver exclamations, completing a most efficient though absurdly light triple counterpoint at every entry of the Subject. The two Episodes are formed by letting the semiquavers of the Subject roll on in long sequence, while the inverted first figure of the Subject insinuates itself in combination. The *tempo* is lively enough for the last four bars to give considerable trouble, however they are fingered.

PRELUDE XXI

[Alla Toccata, quasi improvisando]




[Adagio]
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[Adagio]
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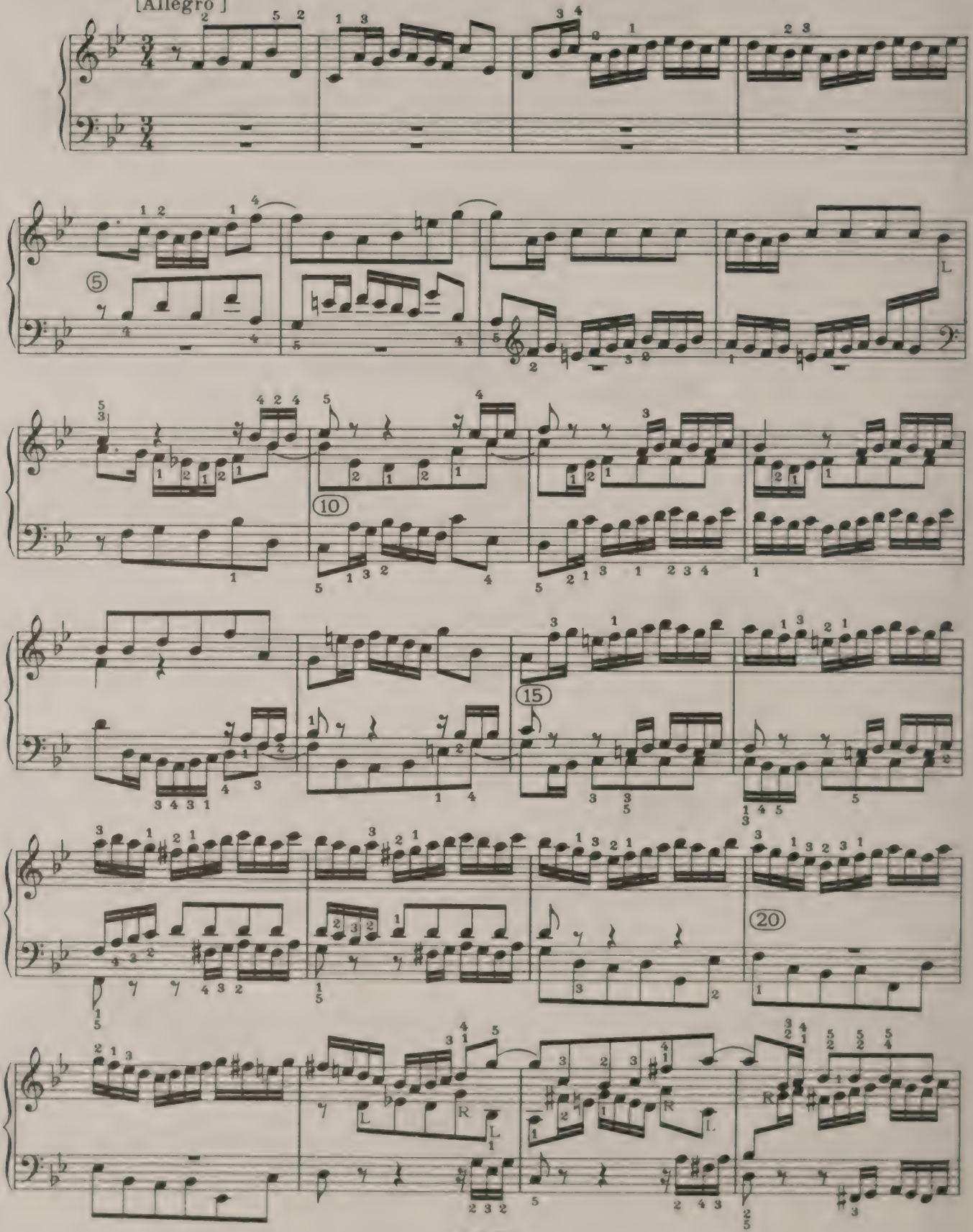
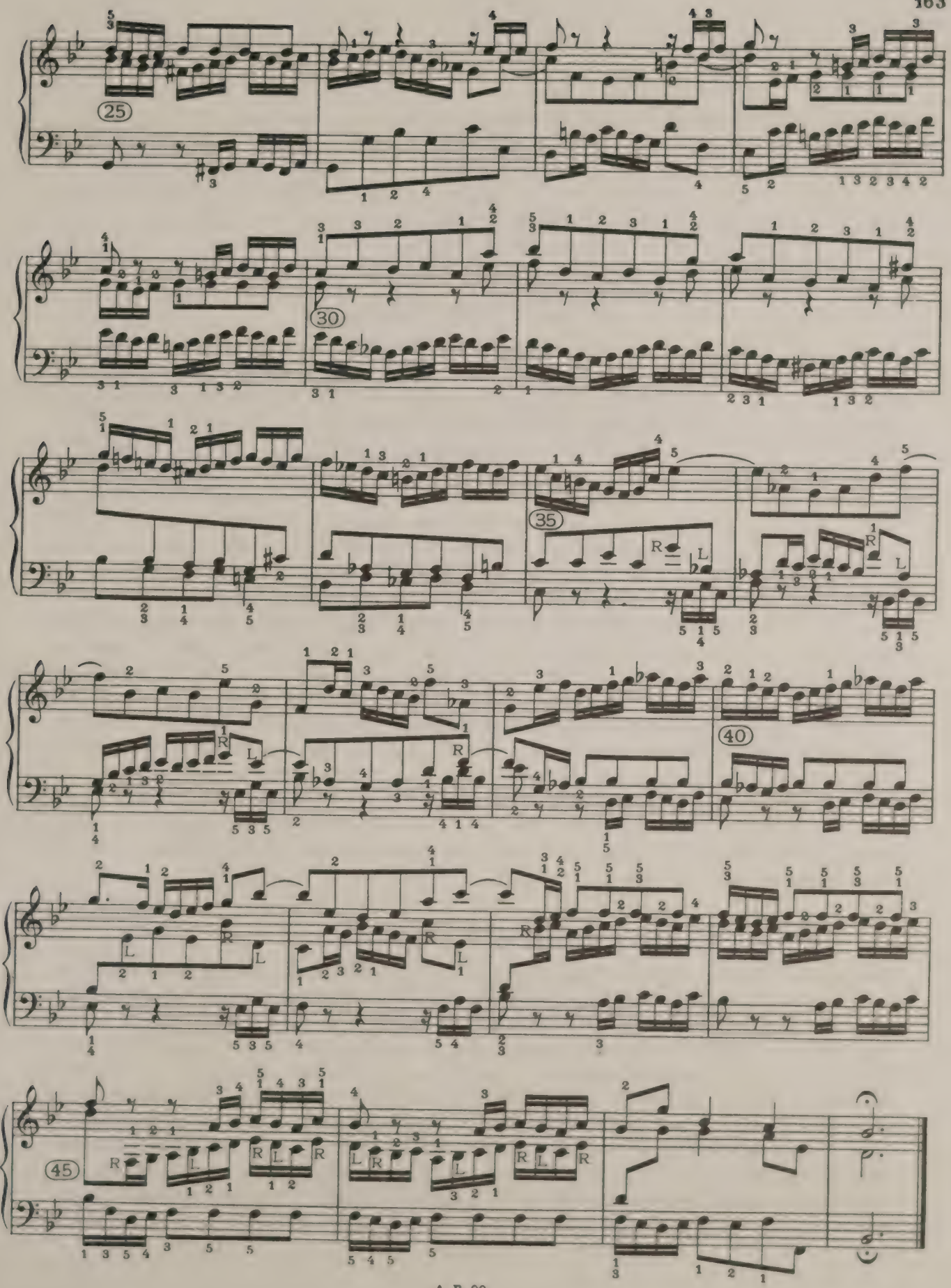
FUGUE XXI

a 3

[Allegro]

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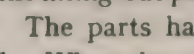
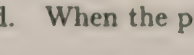
PRELUDE XXII

A MOVEMENT slow, but not too slow; rather an *Andante largamente* at four in the bar than an *Adagio* at eight. The main theme should be delivered as lasting from the entry of the treble to its third quaver in the third bar. On the second quaver of that bar the bass answers it and leads into bar 5. Then the single figures are developed, direct and inverted. With the fifth quaver of bar 7 a fresh start is made, leading eventually to a close in the dominant on bar 13. (Bring out the main theme in the alto of bar 12.) In bars 13 and 14 the single figures are again broken off as in bar 5, but notice that the crotchets are no longer dotted or tied to quavers. From bar 15 onwards bring out the bass, first as being in canon with the treble, and then on its own account as leading to low notes implying full tone. From the second quaver of bar 20 Bach rises to a great climax, marked by his extreme measure in the use of chords massed in handfuls. Such a chord as that under the pause should be slightly broken. After this crisis a relapse into quieter tone will enable the last soprano sustained note to be heard dying away through the final cadence. All long notes should continue to sing through the harmonies; hence one reason for a not too slow *tempo*. Notice that, except for some extra notes in bars 1, 2, the end of 12, and from 20 to the end, the whole piece is in clear four-part harmony. All merely accompanying repeated quavers in the bass should be very nearly tied, as Bach constantly indicates in his orchestral music by slurs without the dots which editors insist on supplying. Bach means the *louré* stroke, such as Chopin uses in pairs of quavers in the B minor Prelude. The rhythms of the filling-out parts  and  should have their character asserted. The parts have in the present edition been assigned to the hands with special care to this end. When the player has mastered the intention he can do what he pleases as to the means.

FUGUE XXII

THIS is a Stretto Fugue with no Countersubject. The whole material for theme and counterpoint is given in the first two bars, except the long sequence in three-minim steps across the alla-breve bars extending from the middle of bar 5 to the middle of bar 12. Beginning thus while only two voices have entered, and covering the next two entries, this sequence includes Episode 1, and is reproduced later with a third voice, as Episode 3 (bars 42-45). Episode 2 (bars 17-24) leads to the first full close, in D♭. Its otherwise not specialised line is more or less resumed in Episode 4 (bars 57-67), which leads to the final Stretto. The rest of the counterpoint throughout the Fugue is made by the four descending crotchets of the Subject, and their inversion as four ascending crotchets, shown at the outset in bars 2-3 and 4-5. Do not, however, break the flow of the crotchets in order to bring out this inversion. The crotchets, once begun, should go their way in peace: the important thing to bring out is their entry after each crotchet-

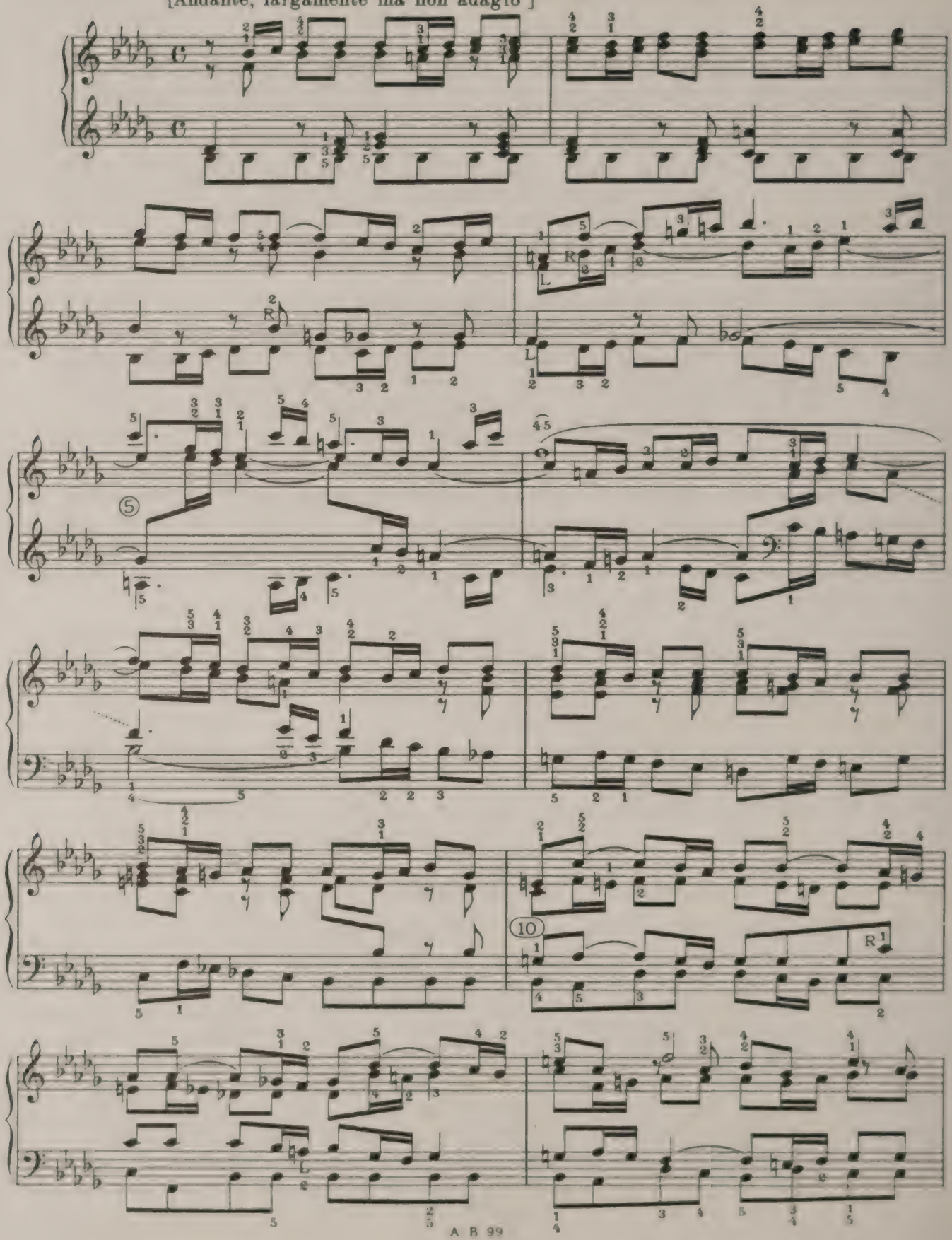
rest. Thus, in the final Stretto (bars 67-76), no amount of emphasis on the six descending minims will enable a single-keyed instrument to show that they are really ten minims overlapping in five voices; the full opportunity of revealing the meaning of the five voices comes with the crotchet figures, to which Bach draws attention by his part-directing lines. Other entries needing special attention are as follows: at bar 27 (which must not be forestalled by the almost accidental minims in bar 26); the very unexpected syncopated entry in bar 46; the two-part Stretto at bar 50, followed again by minims in the bass which, though doubtless allusive, must not be allowed to weaken the entry in bar 53; and the simultaneous two-part entry in bar 55, where the lower member requires at least as much tone as the upper. The entry of the crotchets requires further special care when it strikes a unison, as in bar 33.

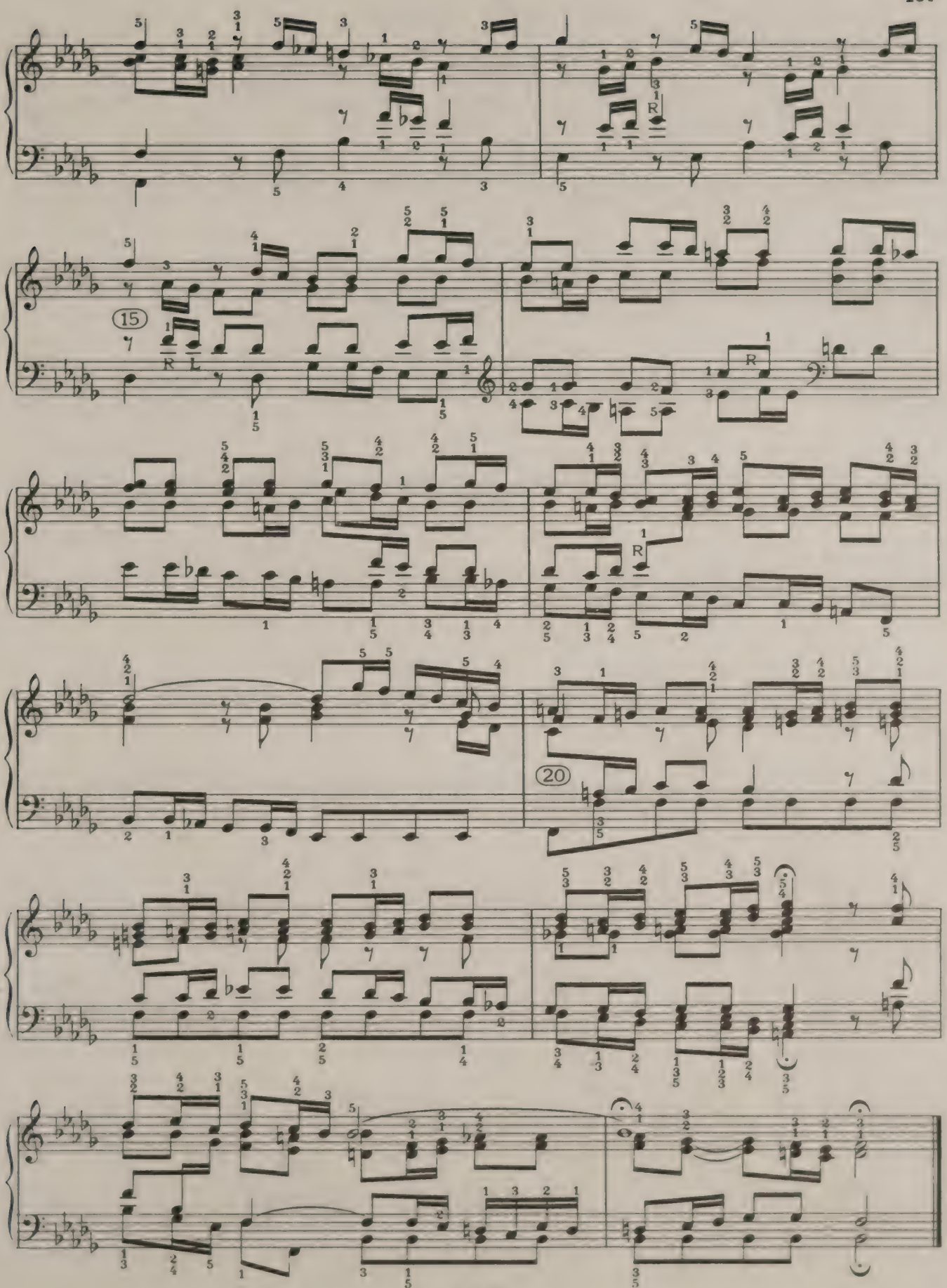
The *tempo* is a slow two in the bar, such as would be an easy-going four but for the absence of a second accent. The scheme is evidently a straightforward growth from a quiet opening to a great climax. The quieter the opening, the easier it will be to economise tone effectively; and a welcome opportunity for relaxing the tension is provided after the close in A♭ at bar 37. Tied notes may often be unobtrusively repeated, especially when they are important suspended discords.

Between bars 29 and 37 the second part from the top crosses below the third, and the tangle of parts right up to bar 53 has confused even the editor of the *Bach-Gesellschaft*. Bischoff has cleared it up by a careful analysis of the MSS.; and the solution is here expressed in the notation, with the help of rests showing which parts are silent.

PRELUDE XXII

[Andante, largamente ma non adagio]

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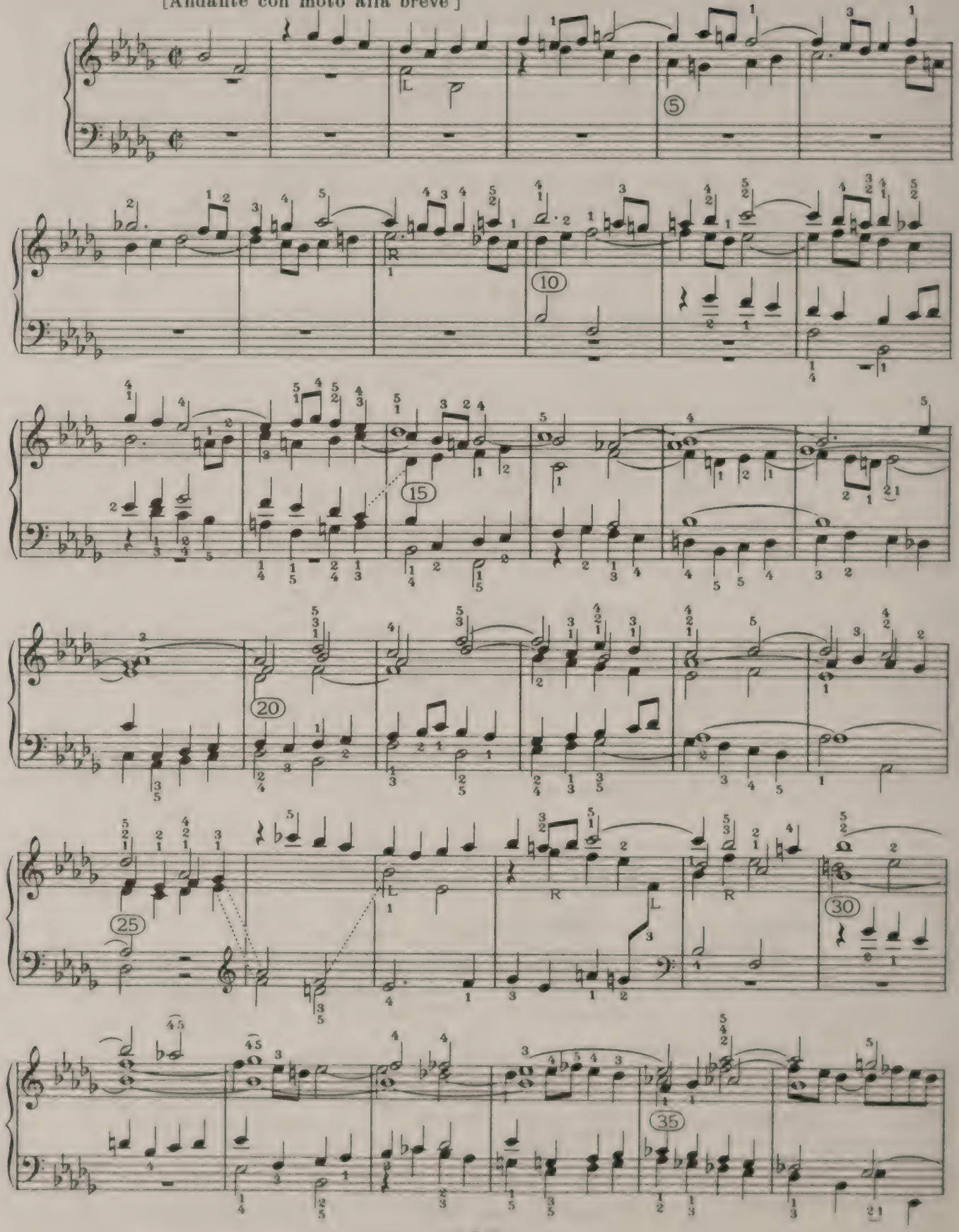
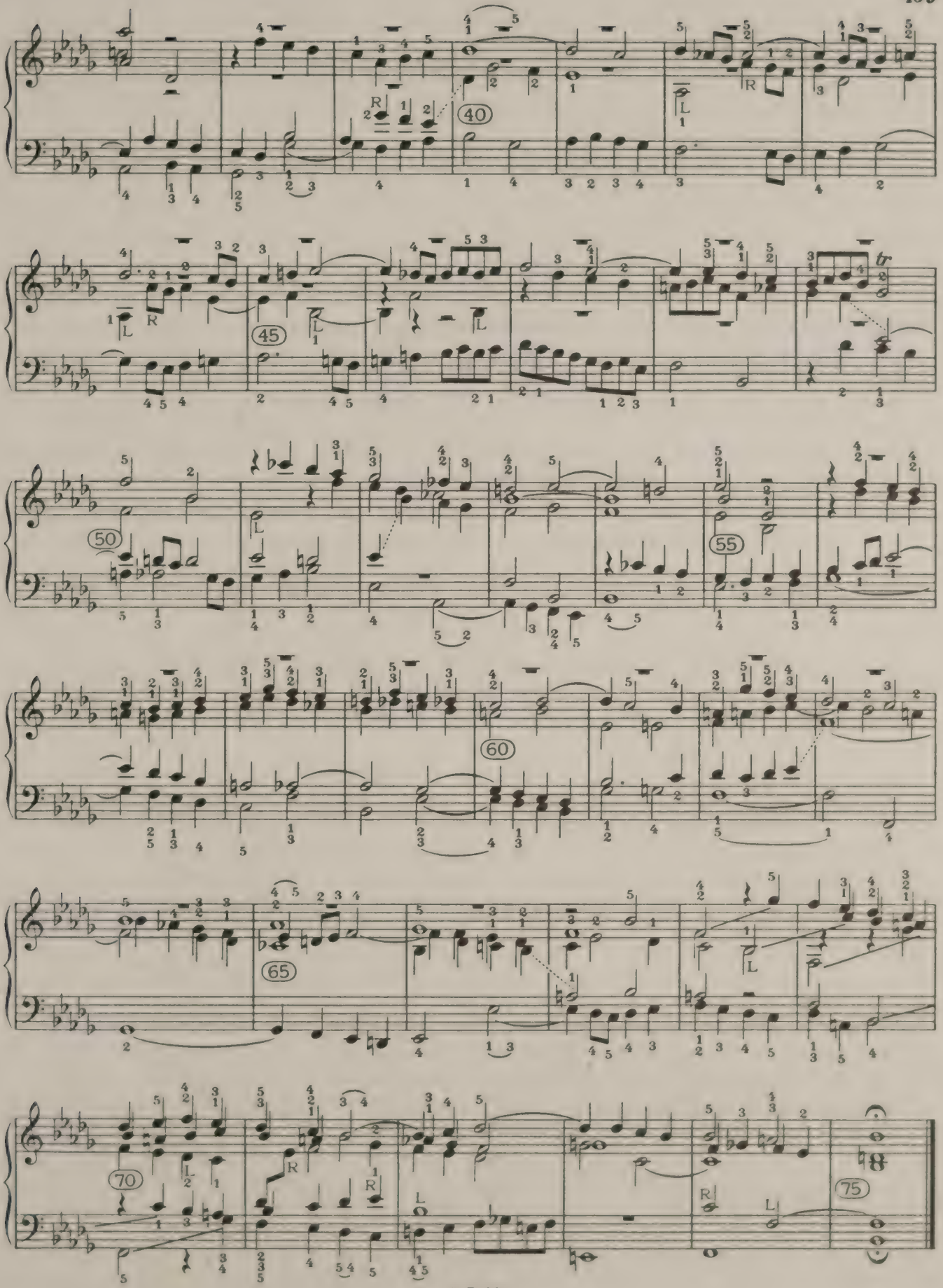
FUGUE XXII

a 5

[Andante con moto alla breve]

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PRELUDE XXIII

A THREE-PART Invention (Sinfonia) on a single figure with its inversion, and with a fourth part added in the last three bars. The rising crotchets, which in the inner voice follow the lines of the semiquaver figure, come to the surface as the semiquavers go into the lower parts. A quiet singing *legato* should give breathing-space to the semiquaver rests, and should admit of swelling out sonorously and freely. In bar 18 it is very important that the bass should be distinctly heard to fall from G♯ to A♯; as the effect of a connection between G♯ and F♯ would be that of a particularly bad pair of fifths. The minim F♯ should therefore have very little tone.

This is the only Prelude in *Das Wohltemperirte Klavier* which may, without fantastic assertion, be argued to have a more than casual thematic resemblance to its Fugue.

FUGUE XXIII

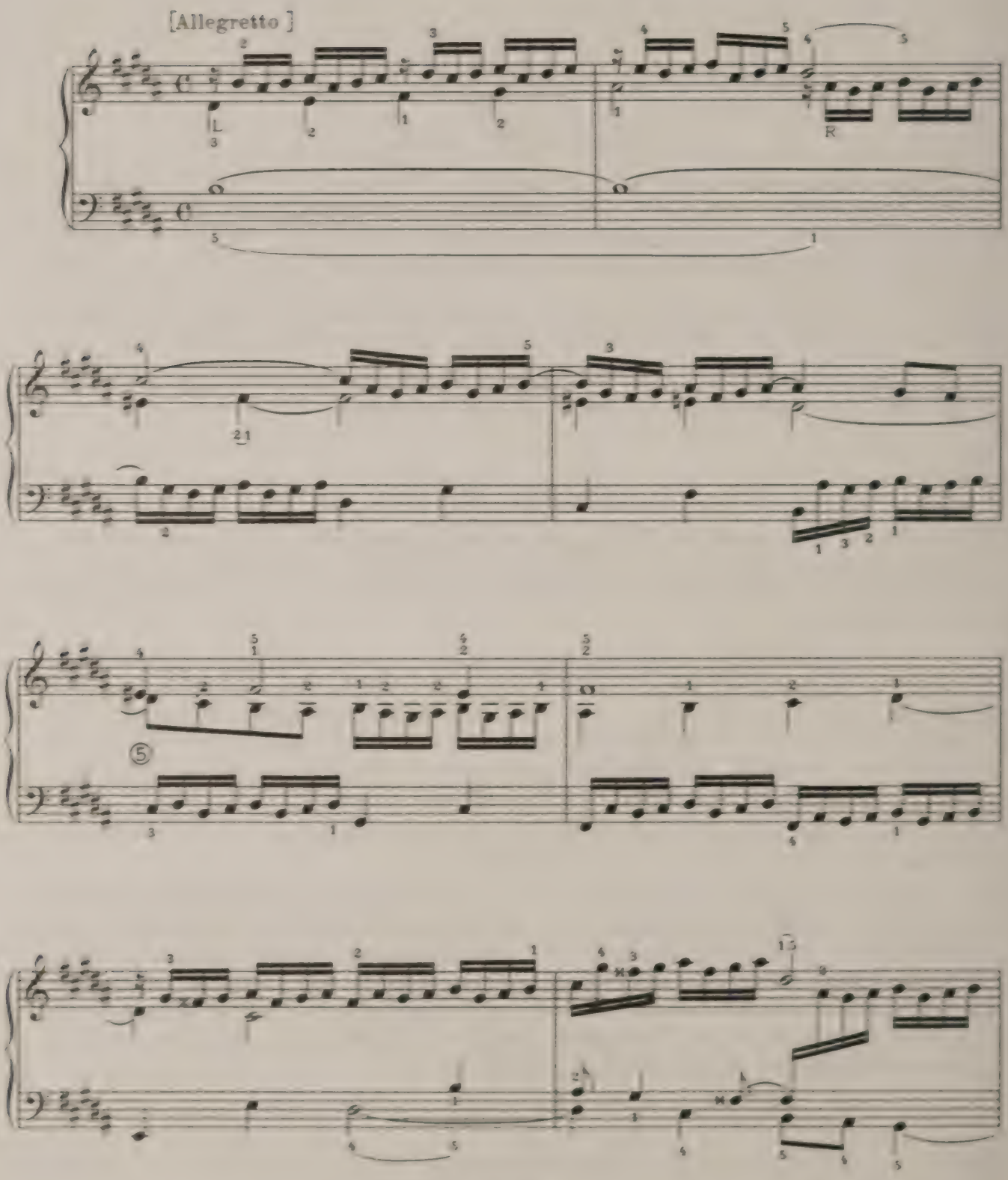
THE Subject may perhaps be distinctly phrased with a breath after the C♯, which will show its resemblance to the Prelude. The trill on the minim should be given wherever possible, or represented by a single ∾; even with the Inverted Subject a trill or a mordent (𝆖) is appropriate there.

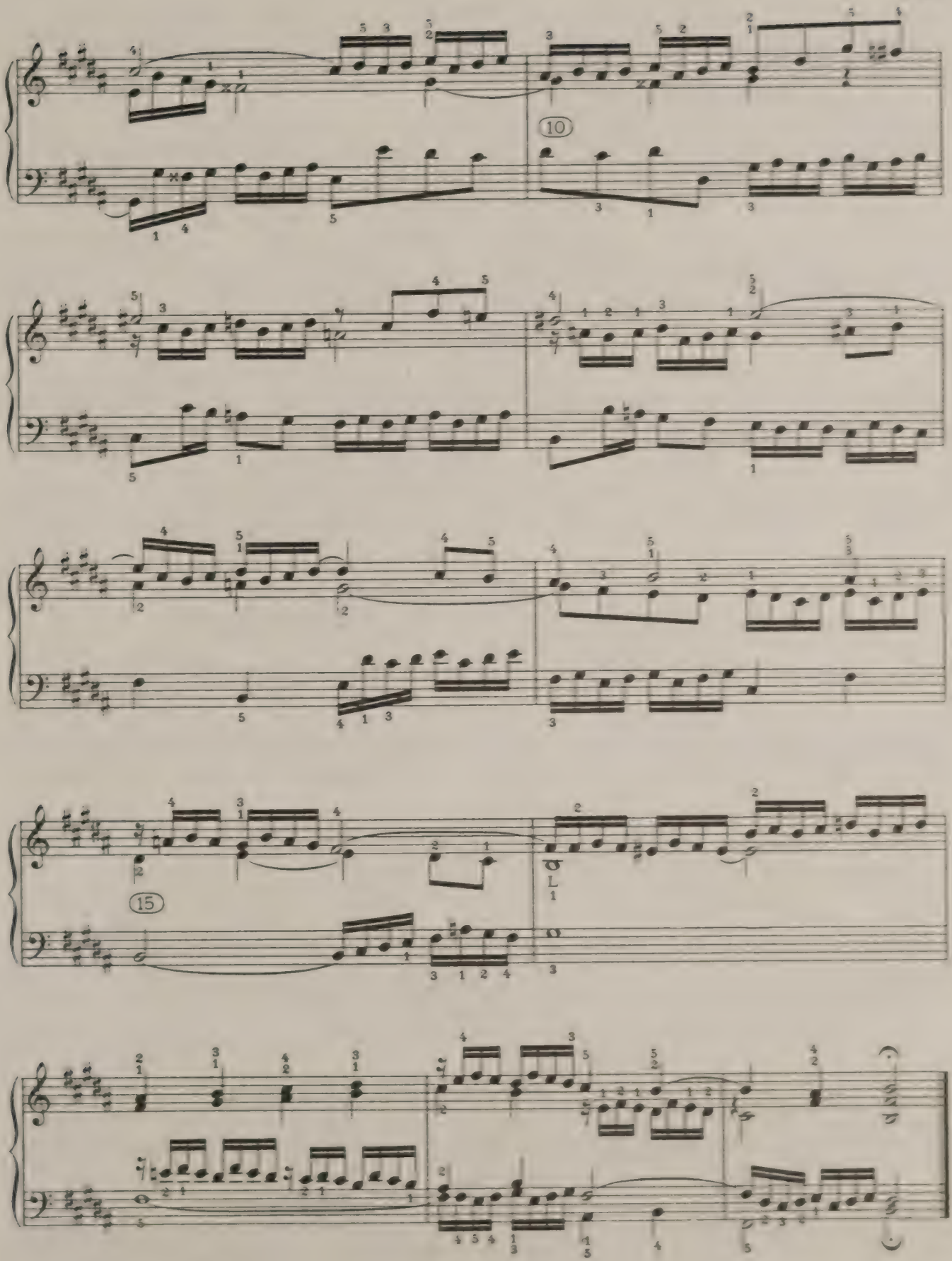
The Countersubject is as important as the Subject. A new semiquaver figure casually completing the harmony in the alto at the end of bar 7, is inverted and made the basis of all the Episodes. These consist of an independent sequential group in triple counterpoint. It is heard three times, and is always the same length of 2½ bars: first in bars 9-11; then bars 13½-15, and lastly in bars 26-28. Its semiquaver figure is used in several other places as a counterpoint, and has the last word in the tenor at the final cadence.

The Inverted Subject (foreshadowed in the bass of bar 16) appears twice, in the soprano in bars 18-19, answered by the alto in bars 20-21.

The *tempo* is quietly flowing. Eight in the bar would be too slow for the Episodes and for the unusual regularity of the entries; but a very deliberate four in the bar is required for the rhythmic well-being of the Countersubject. The touch should be a sonorous *legato* in which the upper parts can shine without hardness in the many passages in which they are high with a wide gap between them and the lower ones. The Fugue is specially full of fine tone-colour produced merely by bold use of all possible positions of its four parts. The player should be conscious of them all, as being his means of contrast.

PRELUDE XXIII

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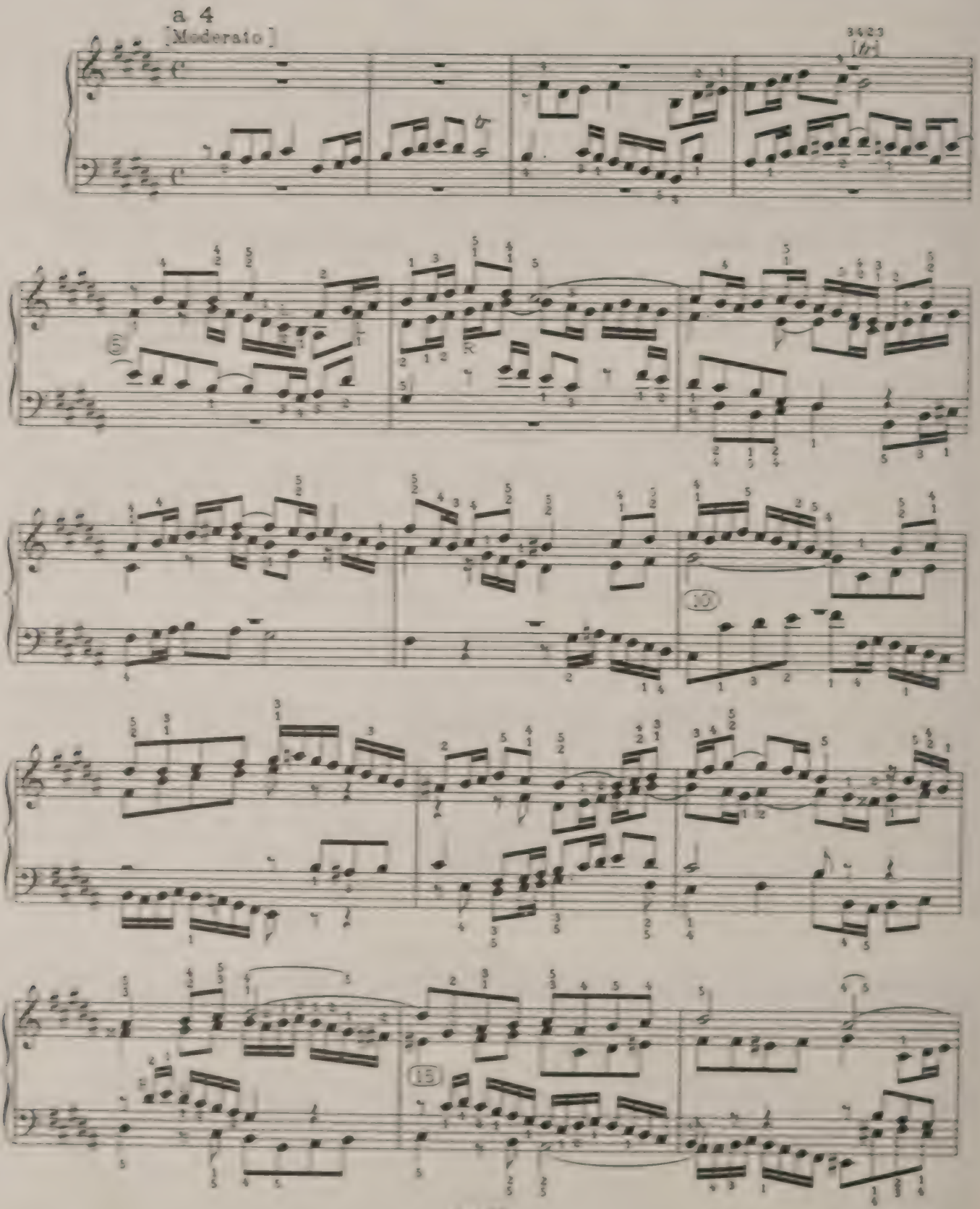
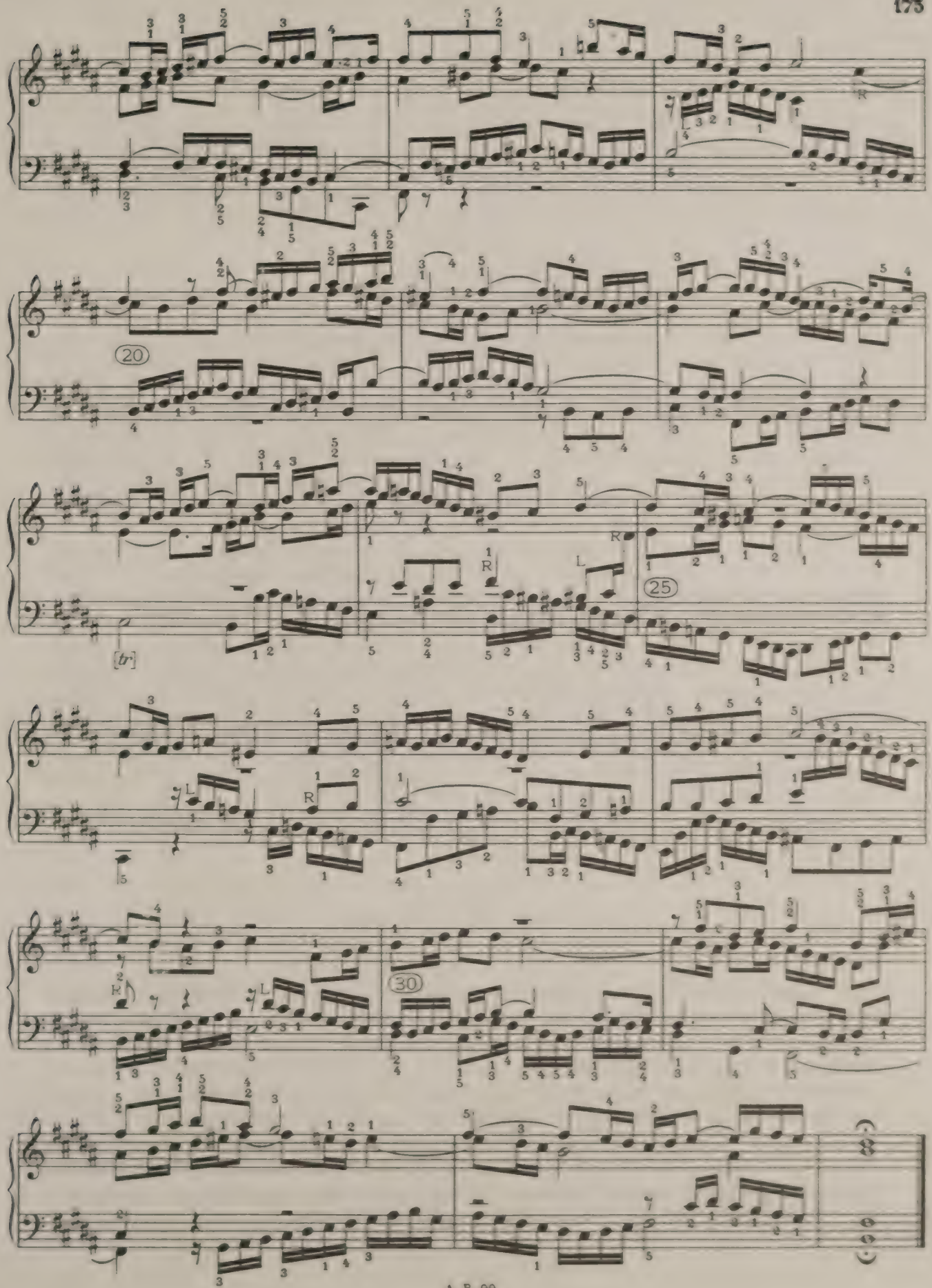
FUGUE XXIII

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PRELUDE XXIV

THE direction *Andante* is Bach's own, and should be taken in its literal meaning, " at a walking pace "—a gentle four in the bar. The accumulation of richer detail in the last five bars indicates a slight broadening of the *tempo* advisable for the rest of the movement; the general *tempo* should, therefore, neither drag nor necessitate anything surprising in this broadening. The bass should be *legato* and full of vocal melody, but on no account broken up into phrases, not even where it abruptly changes its octave, as in bar 22. The imitative duet played by the right hand should aim at the effect of two flutes; the part that leads the imitations should be fuller than the answering part.

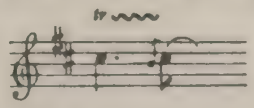
This principle will produce frequent changes in the balance of tone. Thus, in bars 1-3, the lower part leads, and if the upper part entered with more than a mere echo-tone it would blend in a very disagreeable effect of consecutive fifths with the bass. But from bar 4 onwards the upper part leads; and in the close sequence beginning at bar 8 the parts are equal. At bar 12, again, the lower part definitely leads, until from the middle of bar 14 the parts leave imitation and proceed freely to a close. On the clavichord all manner of delicate light and shade was possible in such music. A *forte* was inconceivable, and any approach to it in this Prelude sounds detestable on the pianoforte. All suspended notes must be heard to be singing at the moment of suspension. This is possible only when the tone is not forced. The two places where the quaver movement of the bass stops (bars 16-17, and, still more, bars 42-43) require a deeper tone. The chromatic scale in bars 43-44 also marks a climax

Mark the beginnings of new phrases in the right hand in the middle of bars 7, 27, 29. 32 (lower part) and 42, and at the beginning of bar 12.

FUGUE XXIV

THE direction *Largo* is Bach's own.

I. THEMES.—The Subject and Countersubject, as in bars 4-6. The first semiquaver figure of the Countersubject is treated separately by inversion in bars 9 and 13, and is also prominent in Episodes 5 and 6 (bars 34-37 and 41-43). The five crotchets of descending scale require, wherever they occur, a sustained *cantabile* tone; as is always the case where Bach uses a simple counterpoint in long notes that provide the chief cause of discords and their resolution. (Watch especially for the cases where these five crotchets are disguised by delaying the first, so that it becomes only a quaver, or has to be omitted—*e.g.*, the alto in bar 45; or, on the other hand, where it is anticipated, and so becomes a minim.) The final semiquaver figure of the Countersubject (bar 6) asserts itself as the most important of the accessory figures and, next to the five crotchets, produces most of the harmonic subtleties in the Fugue.

The slurs given by Bach in the first three entries of the Subject should, of course, be understood to be applied wherever it occurs. The final shake, given in all the autographs only in the first statement, may also (as always in such contexts) be played wherever it does not cause difficulty or confusion. Where convenient, it should end with the usual turn. Where the minim is tied to something else (as in bar 15), the shake (if played) may be stopped on the last quaver, with or without a grace-note, thus:  In some cases the shake may conveniently be represented by ~ (as in bar 50).

II. Episodic Themes.—Episode 1, an imitative chain of suspensions, is in bars 7-8, and is alluded to in bars 24-25 and, less prominently, in bars 37 and 52.

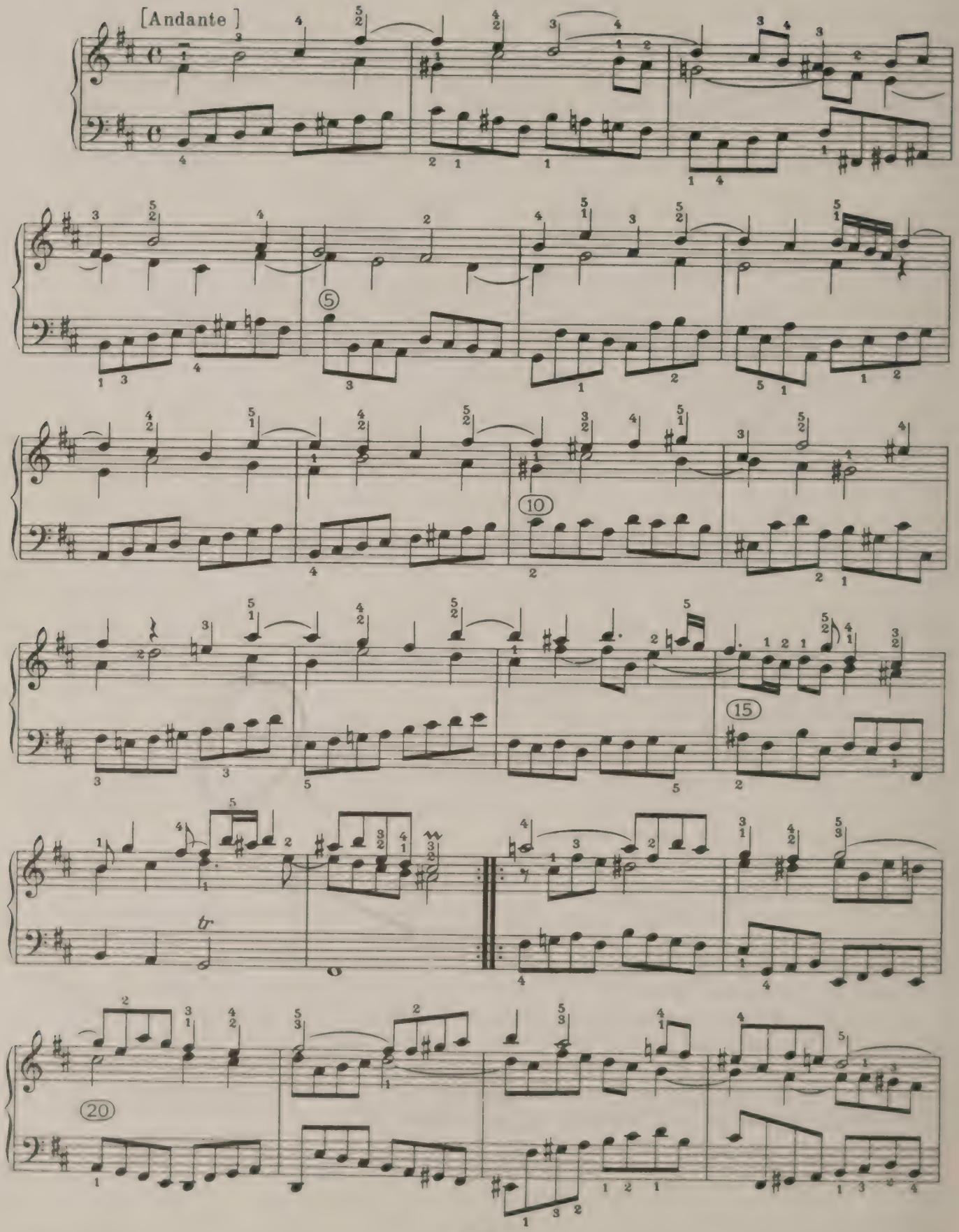
The most important Episode is the third (bars 17-20). It introduces a new imitative figure, which is reproduced in bars 26-29, and, after a long interval, in the course of the ninth and last Episode (bars 65-68). This figure is best treated as a most delicate *pianissimo* in all three cases. Nothing else brings out so well the harmonic value of the suspended discords; nor is it otherwise possible to do justice to one of the most subtle and dramatic inspirations in all Bach's Fugues, the ghost-like appearance of the first three notes of the Subject, abruptly cut short, twice (in the alto in bar 19, the tenor having crossed above it, and in the tenor in bar 28), followed in each case by the entry of the whole Subject in the same voice and position two bars later. Throughout the Episode the bass should be the faintest of all, since it cannot fail to be heard, while the suspensions are in danger of failing.

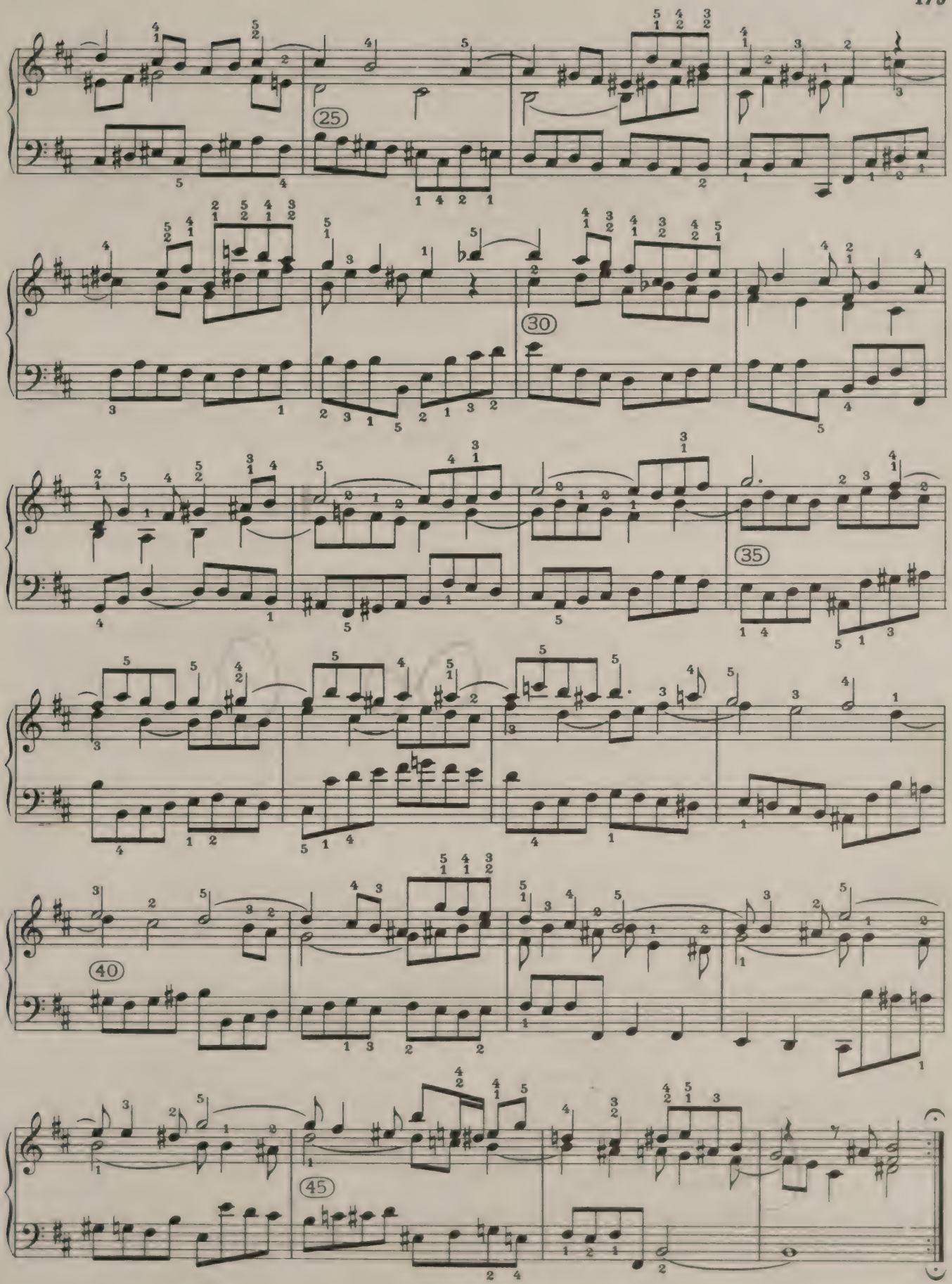
Episode 5 (bars 34-37) is concerned with the first bar of the Subject and the first semiquaver figure of the Countersubject. It is reproduced in Episode 6 (bars 41-43). In a big Fugue on a long Subject it is important that such episodic uses of the first bar alone should not be given with the same emphasis as the entry of the whole Subject. If they lead up to that event as a climax, well and good, but they must not forestall it. It is, in Fugues of this type, an important event, and (especially in a *tempo* marked by Bach himself as *Largo*) demands from the pianoforte-player the most careful economy of tone. Bars 44 and 70 are, then, notable for entries of the whole Subject by way of a climax, which must not be spoiled by premature emphasis in the previous bars. Detached chords and rests of the type seen in bar 73 almost always indicate in Bach that he has reached his final climax.

In three places it has been necessary to provide an alternative reading. The first place is in bar 13, where we must not undertake to make up Bach's mind for him when he took extraordinary pains without making a final decision. He attached great importance to the rules of "Tonal Fugue," and in bar 4 he changed the fifth note of his Answer from C♯ to B, in order to obey those rules. This meant substituting bold and subtle two-part harmony for what was at first a simple enough progression; but the result is characteristic and convincing. With the entry of the fourth part (soprano), however, this tonal answer is almost impossible to harmonise, and the autographs leave it doubtful whether Bach was really satisfied with his alteration there. Even according to scholastic rule it is no longer so necessary to make a strictly tonal answer when the fourth voice appears, and the easier reading is certainly also authentic. We therefore give it as the text, without venturing to suppress Bach's own alteration.

The other two places concern a distortion of an important figure (bars 36 and 63) necessitated for Bach only by the fact that his clavichord could not go beyond C♯.

PRELUDE XXIV

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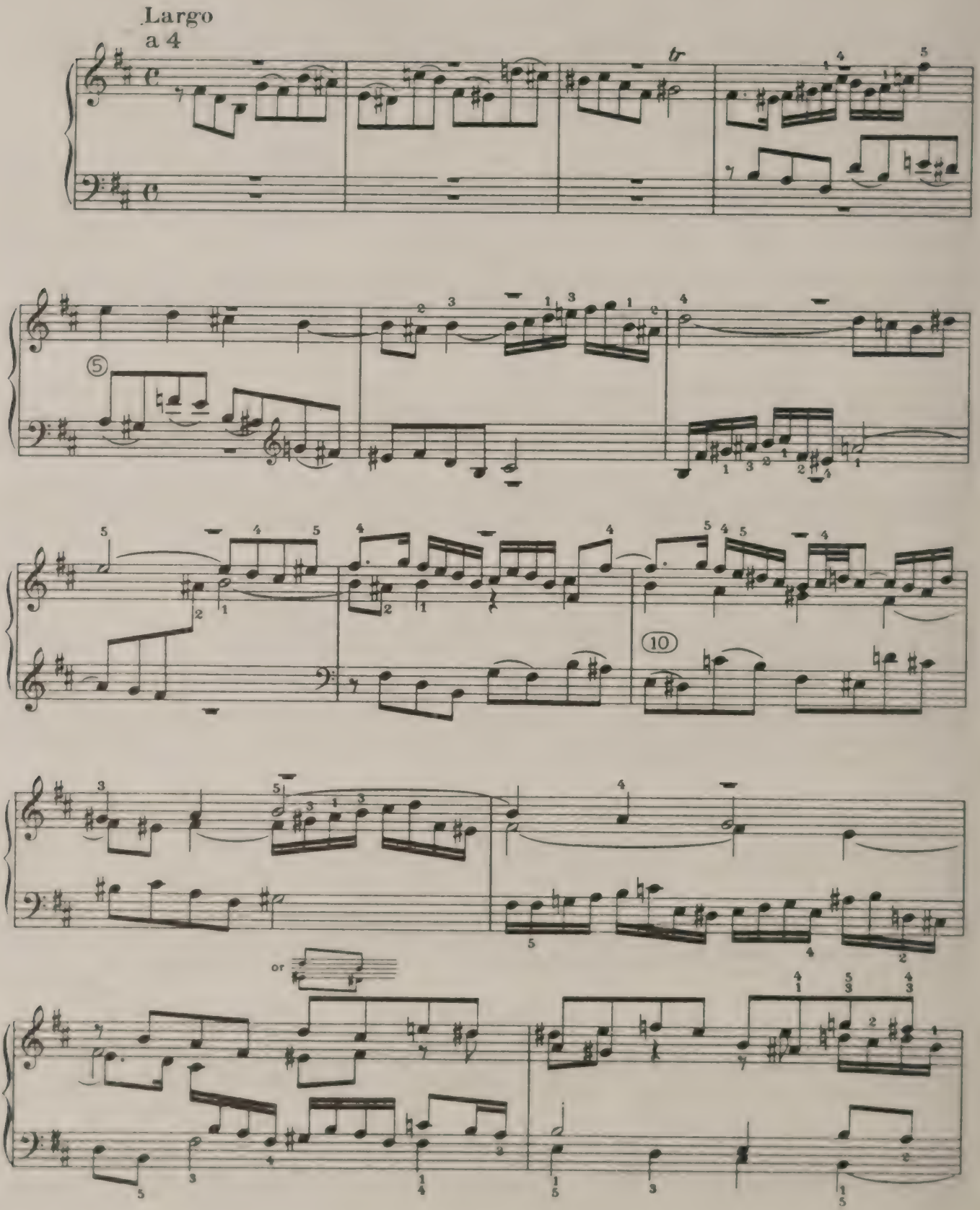

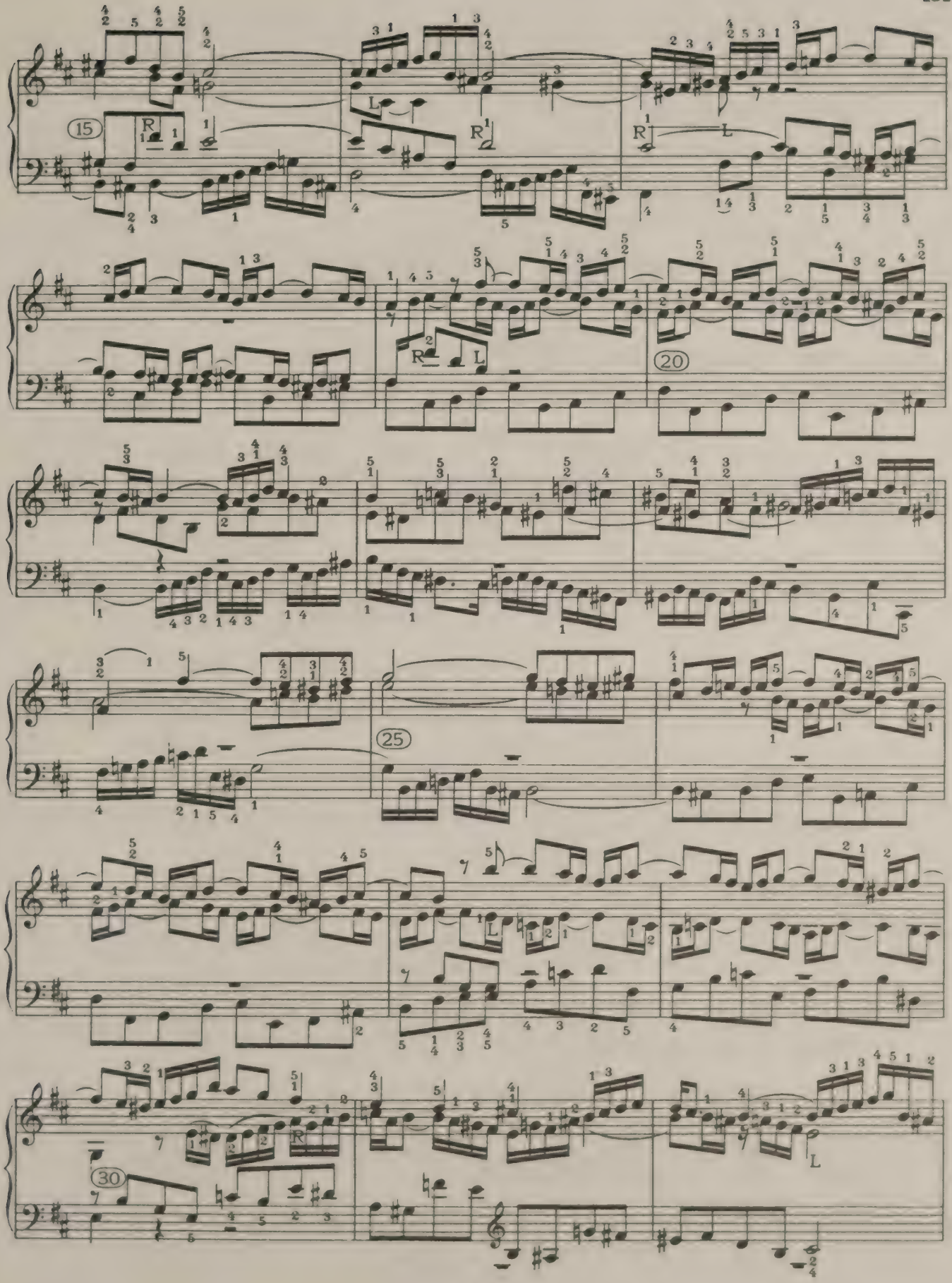
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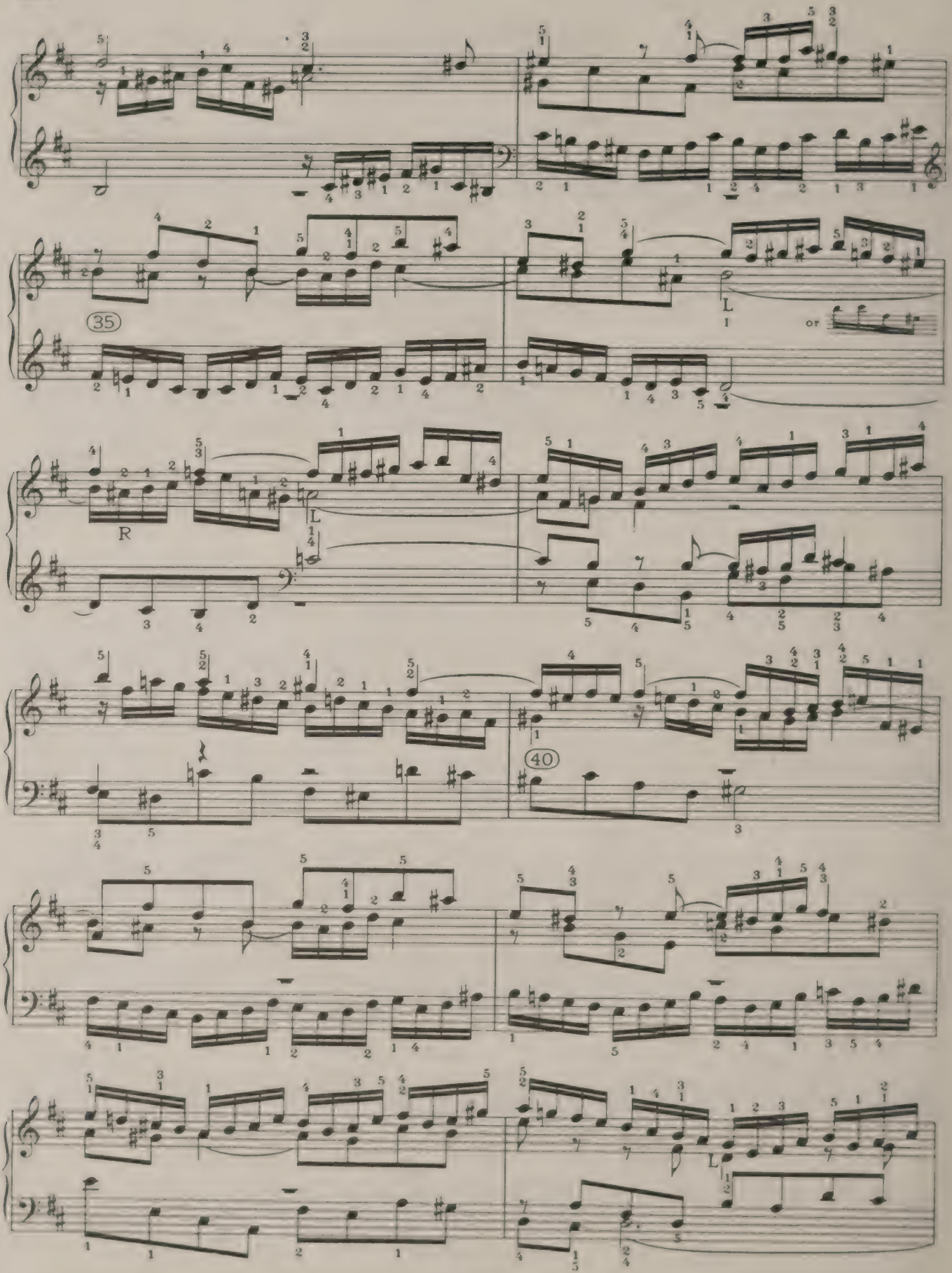
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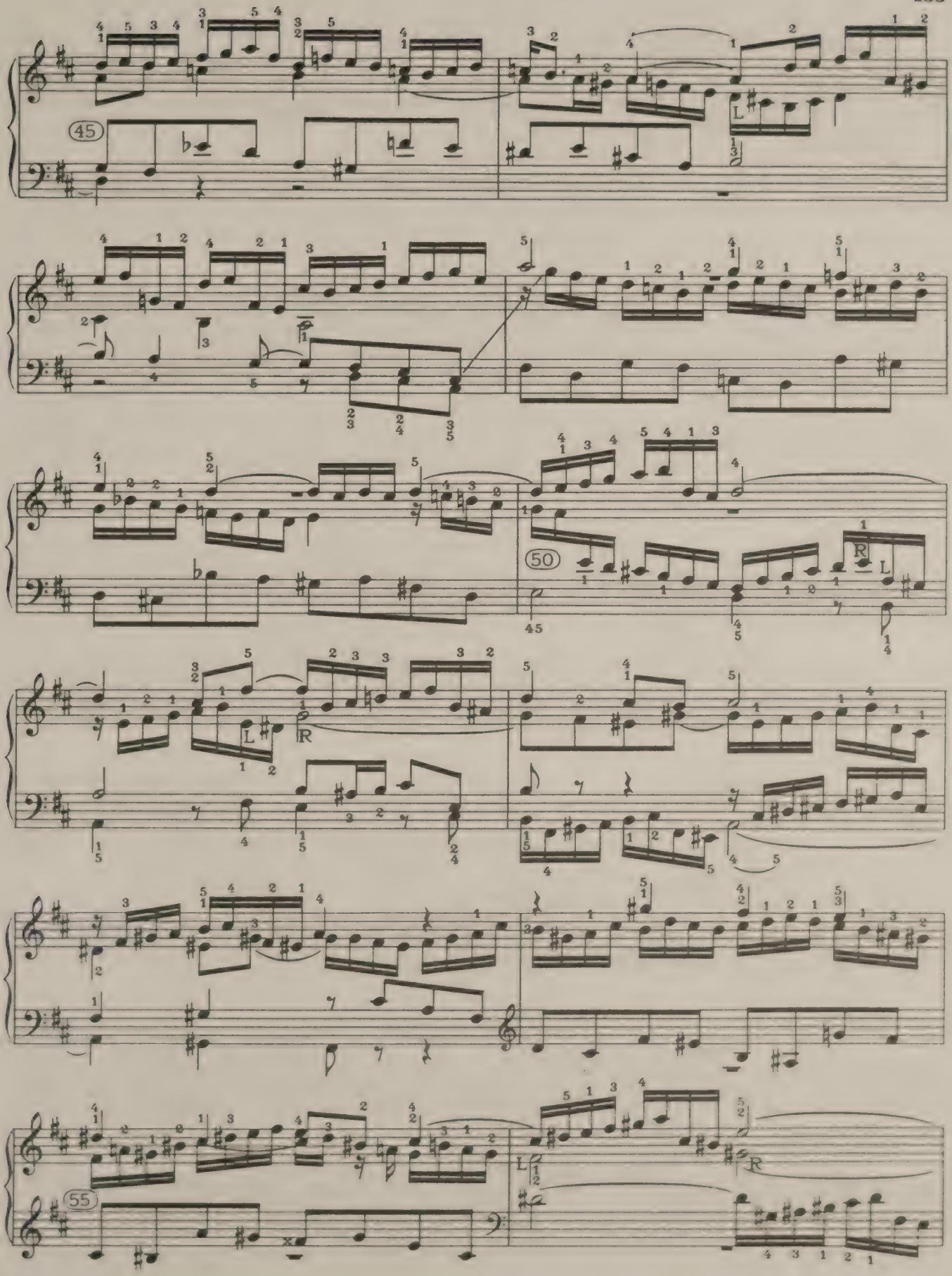
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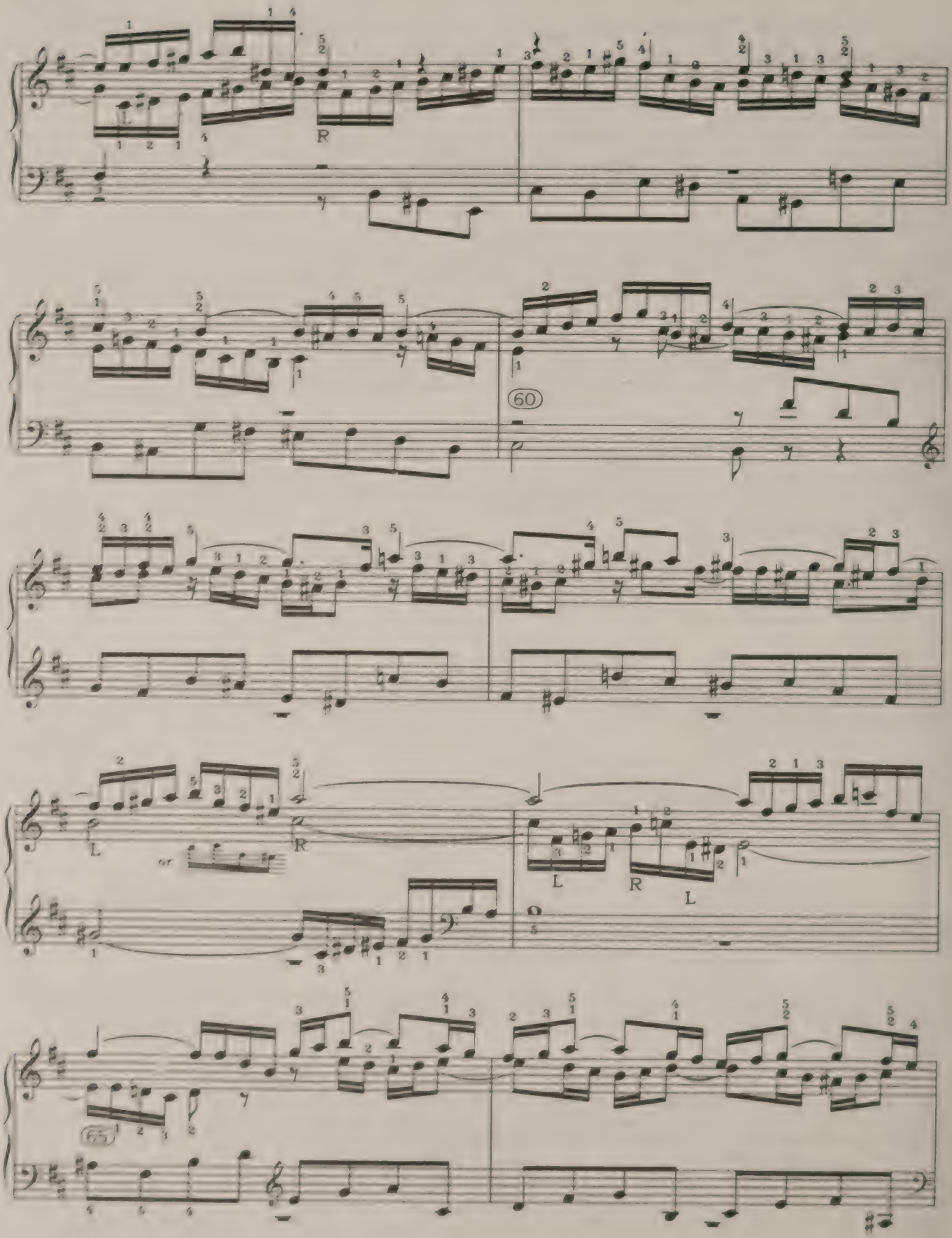
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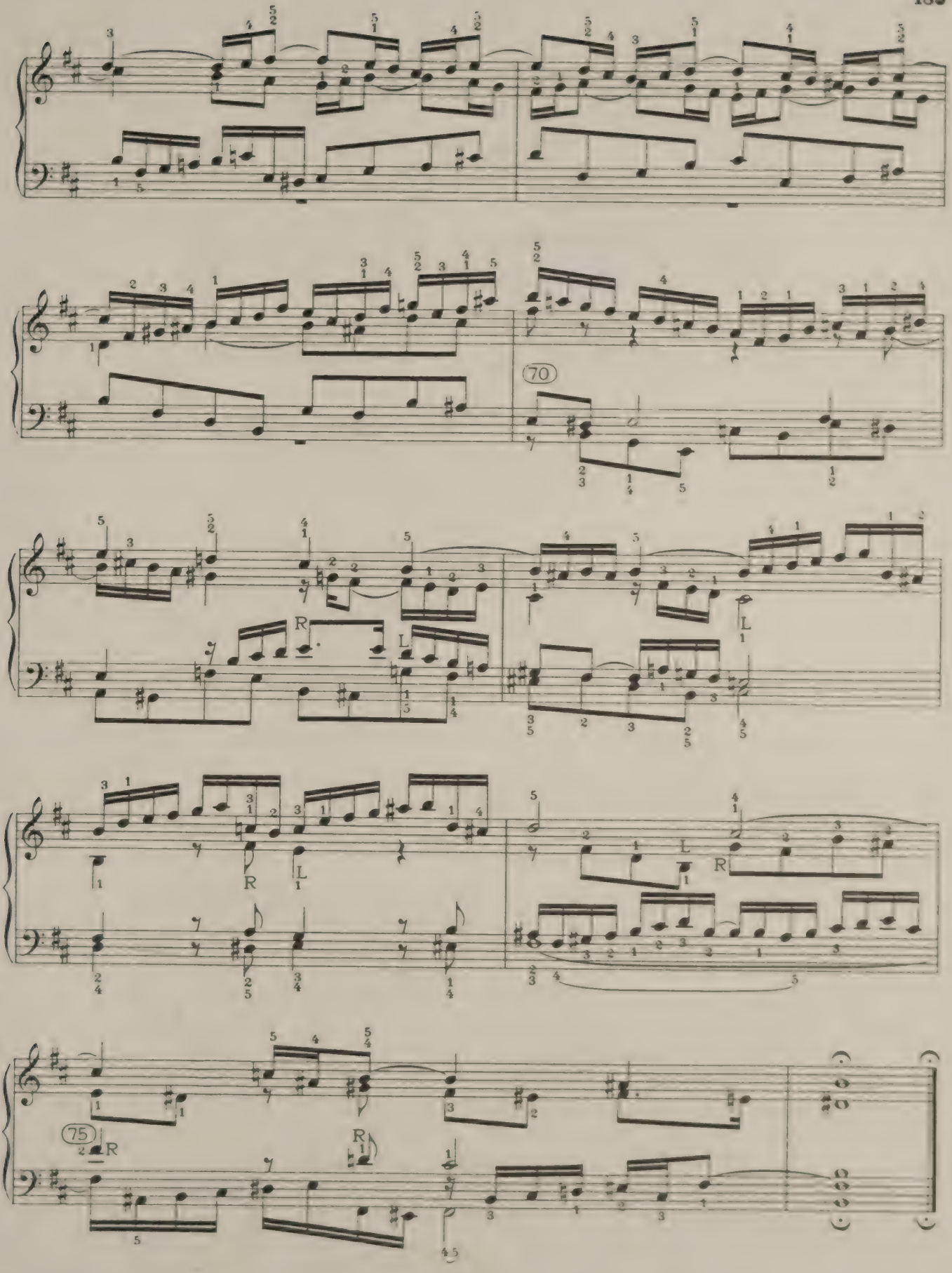
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